Annual Number—Stage and Screen

DRAMATIC MIRROR

JANUARY 27, 1917 PRICE TEN CENTS

GAIL KANE
Mutual Star

THIS WEEK'S MIRROR COVER

Gail Kane has spent considerably more time on the stage than in the studio; but her popularity as a picture actress in no way depends upon fame won in the spoken drama. She has become an American Film Company star and is preparing for a year of work at the Santa Barbara studio, because her talent for screen portrayals was amply demonstrated during the months spent with the World Film Corporation.

Perhaps when the year is up, Miss Kane will want to return to the stage, where she began her career with Hattie Williams in "Decorating Clementine." And in case managers have forgotten that she learned how to read lines before she knew the meaning of "registering" emotion, Miss Kane may recall her experience in "Vanity Fair" at the New Theater, her leading roles with Chauncey Olcott in "Macushla" and in Augustus Thomas's "The Model," and the season in "The Affairs of Anatol" at the Little Theater, followed by engagements in "Seven Keys to Baldpate," "The Miracle Man" and "The Hyphen."

THE NEW YORK DRAMATIC MIRROR

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MANAGERS GIVE VIEWS ON SEASON

Magnates in Theatrical World Talk Frankly to Mirror Representative About Stage Conditions as They Are and May Become at the End of the War—Plays of Superficial Character Most in Demand—Belasco Believes Public Is Not in Mood for Serious Work—Musical Comedy Appeals Most Strongly to the Shuberts

What is the most important feature of the current theatrical season? Is it the overwhelming preponderance of plays of a light and unsubstantial character? Is it the lack of sufficient theaters in New York to house the productions ready for Broadway engagements? Is it the consistent failure here of plays which have been successful on the London stage? Is it the return of stellar popularity on Broadway (over thirty stars have played or are playing New York engagements this season)? Is it the greater introduction into the producing field of people hitherto unidentified with the theater? Is it the tendency to make theatrical production a speculative rather than an artistic enterprise? Is it the development of the semi-professional repertory theaters? Is it the growing unsuitability of the larger playhouses for legitimate productions (three of the largest theaters in New York are now showing motion pictures)?

So many interesting features are crowded into our theatrical seasons as we have come to know them that it is, indeed, a difficult, if not impossible task to select what may be termed as the most important. However, THE MIRROR does not attempt to solve the question. It has left it to the theatrical managers themselves—to the men who are after all, best qualified to judge. But the answers received are as varied as they are interesting. In the face of such a conflict of mind, it is probably safest to say that the opinion most generally shared should be the correct decision of the question, and this opinion, as THE MIRROR representative has learned, is that plays of a light nature predominate on the stage this season.

Underwood and Underwood, N. Y.
LEE SHUBERT.

LIGHT PLAYS PREDOMINATE

True, there have been notable exceptions, as "Captain Shoals," "The Master," and "The Harp of Life," (which, perhaps, comes more under the classification of comedy than drama), in which the serious note has prevailed and in one instance most profitably, but, the fact remains, nevertheless, that the most popular successes of the year have been those plays which were designed wholly to amuse—"Turn to the Right," "Nothing But the Truth," "Cheating Cheaters," "Good Gracious Annabelle," "Old Lady 31," "Getting Married," "Miss Springtime," "The Century Girl," "Her Soldier Boy," "Upstairs and Down," and "The Man Who Came Back" and "The 13th Chair," which, while they are of a melodramatic character cannot be reckoned among the serious contributions to this season's output.

David Belasco, whose attractions thus far include "Seven Chances," David Warfield in "The Music Master," and Frances Starr in "Little Lady in Blue," states that he will not attempt the production of any serious work until the War is over. He believes that a reaction from the depressing effects of the European conflict is inevitable and that this reaction can only be found in the theater.

BELASCO AWAITS END OF WAR

"Pick up the newspapers and periodicals of today," he says, "and the greater portion of the matter therein is devoted to the War. It confronts us in the headlines, in most of the pictures which are reproduced, in the editorials, and even the sporting pages reflect it in various figures of speech employed. And if the War should happen to be displaced from the front pages for a day what do we find as a substitute? Reports of explosions, murders, steamship founderings, and other tragic news.

"Thus it will be seen that we cannot escape reading of crime and disaster. Therefore, isn't it just and reasonable that people, in their natural pursuit of peace and happiness, should turn to the playhouse—to the attraction which amuses and entertains. It is a natural reaction, and one which all, who attempt to understand the psychology of the theater, should fully appreciate.

"I have many serious plays awaiting production, among them a Russian drama of great power and imagination, but I will not undertake to present them until after peace has been declared. At present, the public wants only light entertainment, and that I shall give to the best of my ability."

SHUBERTS FAVOR MUSICAL COMEDY

Lee Shubert is of a similar opinion regarding the trend of the season. With his brother, J. J. Shubert, he has eleven musical productions now playing to success here and on tour. The list includes "Her Soldier Boy," "A Show of Wonders," "Love o' Mike," "Follow Me," three companies in "The Blue Paradise," "Alone at Last," "Robinson Crusoe, Jr.," "The Passing Show of 1916," and "A World of Pleasure." In addition, several comedies are on tour under their direction. All of their new offerings have been of a light character. So far as is known, they contemplate no serious productions for the present.

"It is the best musical comedy season of recent years," declares Mr. Shubert, "and indicates that the longer the war progresses the lighter becomes the form of entertainment. In 1913-14 serious dramas predominated. The following season more comedies than dramas were produced. In 1915-16 comedies and musical comedies comprised fully two-thirds of the attractions offered on Broadway, and the present season shows an overwhelming preponderance of farce, comedy and musical comedy."

"The present theatrical year is a strictly musical comedy one," states John Cort, whose production of "Flora Bella" was a success of the early season. "Particularly is this true in the Provinces. I attribute it to the fact that motion pictures have monopolized the attention of the average theatergoers, and in motion pictures one can now see melodrama, comedy and farce well produced, for five, ten and twenty-five cents. This naturally detracts from the drawing power of traveling organizations presenting such plays. Of course, in the larger cities first-class attractions of every kind do excellent business, and New York City never witnessed such long runs of all sorts of plays. The one class of attraction the pictures have been unable to overcome are the musical plays, and these have been coining money from coast to coast."

TYLER IS PESSIMISTIC

George C. Tyler, who, in association with Klaw and Erlanger, is the producer of "Pollyanna" and "The Harp of Life," is frankly pessimistic concerning present theatrical conditions.

"There is no important feature to my mind," he said, "unless it be that the theater is in a worse state than it has ever been. It is just a mess and nothing more. Chaos and confusion rule. The theater has become an entirely speculative business. People now come into the producing field without any rhyme or reason other than the desire to 'try their luck.' It doesn't make any difference to them that they know nothing of the theater from either the financial or artistic side. If they have a play and a little backing they believe themselves fully prepared for theatrical production. Occasionally, they possess something else, luck, and next we hear from them they are expatiating upon the needs and purposes of the American stage."

The Misses Selby, N. Y.
DAVID BELASCO.

Rockwood, N. Y.
A. L. ERLANGER.

GEORGE M. COHAN. JOHN CORT. OLIVER MOROSCO. SAM HARRIS.

SEASON DULL, DECLARES WOODS

"The tendency of the 'road' to extend no substantial appreciation to theatrical productions other than those of musical plays strikes me as the most significant feature of the season," declared A. H. Woods. "Outside the biggest cities theatrical business is practically at a standstill. Such a condition demonstrates most convincingly what inroads the motion pictures have made upon the drama.

"The fact that current theatrical styles in New York run entirely to plays of light character means but little. All theatrical productions move in cycles. One season melodramas may be the most popular, in another problem plays, in another light comedies, and so on."

Mr. Woods' New York productions this year include "Cheating Cheaters," which to date has enjoyed the longest run of any play now on view, "His Bridal Night," and "The Guilty Man."

INTELLECTUAL PLAYS DRAW

Edgar Selwyn is of the opinion that an attempt to define the most significant feature of the season would result unsatisfactorily since the question is altogether too broad to be solved.

"I wouldn't presume to state what I consider the one most important feature of the year. It is too big a question and requires considerable study. I will say, however, that there is a marked tendency toward the intellectual play, as is evidenced by the popularity of "Getting Married," Miss Kingston's Shaw and Dunsany season, the Portmanteau Players, and "The Yellow Jacket." Such a condition is proof positive that the so-called 'high-brow' drama presents a field with which the motion pictures cannot successfully compete.

"With the exception of New York and Chicago, the theatrical business cannot be said to be flourishing. Billy Sunday has affected the theaters severely in Boston, and Philadelphia cannot be called a good 'show' town. You will find that in any city which possesses a large transient population, such as New York and Chicago, the theatrical conditions are generally good. People want to see attractions that they cannot see at home, and, therefore, they visit the theaters. When at home only the motion pictures have any appeal for them."

Sam H. Harris declares that nothing vital has been produced on the stage this year, but he adds that the last half of the season may bring forth some plays which will change utterly its present light aspect.

"On the road, it is a strictly musical comedy season, and this condition is undoubtedly due to the fact that musical plays cannot be produced on the screen. As for melodramas, farces and comedies, they can be far more effectively presented in the films than on the stage."

RITER WELCOMES NEWCOMERS

The great success which is attending the activities of newcomers in the theatrical world impresses Joseph Riter as the outstanding feature of the season to date. Not only is there, in his opinion, an exceptionally large number of new producing firms and new players, to most of whom success has come in bountiful measures, but new playwrights have come into their own more plentifully and more triumphantly than ever before.

"Never have the play-producing, the play-acting and the play-going worlds been so friendly to the new playwright as represented by Lord Dunsany, H. Austin Adams and Clare Kummer," states Mr. Riter. "The managers have learned that they know not what a manuscript may bring forth. If it is the work of a new writer they gladly read it, and if it justifies production, they give him his chance to gain that exalted state of luxury that is said to surround successful playwrights. The day of the ignored dramatist is done. On the contrary he is fostered and patronized.

"With my partner, Madison Corey, I am shortly to bring forth a one-act drama by the most promising, perhaps, of all the new playwrights, Lord Dunsany. It is called 'A Night at an Inn,' and I believe my pride is pardonable when I state that it is one of the greatest one-act dramas ever written." Corey and Riter's other productions of this season include the presentation on tour of Mrs. Fiske in "Erstwhile Susan"; "The Amber Empress" and "A Nigger in the Woodpile," the latter to be offered in conjunction with the Dunsany play.

LIGHTNESS THE TENDENCY

Edward Weil, business manager of the Frand Company, Inc., lessees of the Longacre Theater, believes that the tendency in production is entirely toward the play of light character. He does not think, however, that this is due to any reaction from the War.

"It is simply because no big, serious play has as yet been offered. When such a drama is presented you will find the public quite as hospitable and responsive as ever."

EDGAR SELWYN

A. H. WOODS

CHICAGO SUCCESS COMING

"Louisiana Lou" Is Scheduled for New York with Alexander Carr as Star

"Louisiana Lou," which was a big success at the La Salle Theater, Chicago, several seasons ago, will finally reach New York, and with Alexander Carr, who was in the original production, in the stellar role. Arthur Klein, vaudeville agent and manager, will make the revival, and he has arranged with Carr to cancel his bookings in the varieties to appear in the piece.

At the time "Louisiana Lou" was first produced the management lacked courage to bring it to Broadway, but Mr. Klein, it seems, has the necessary nerve and will launch the revival in Atlantic City, with New York as the objective point.

AGENCIES INVOLVED

Cut-Rate Ticket Brokers Said to Be Behind Fraudulent System

That certain leading cut-rate ticket agencies are the forces back of the organized system to obtain theater tickets by false representation is the assertion of the United Managers' Protective Association, which is assisting District Attorney Swann in the prosecution of Sydney Cohen, who was arrested last week on the charge of getting two seats from the Cohan Theater in the name of John R. Hastings, managing editor of the *Evening Journal*.

Cohen, whose case comes up for trial in Special Sessions next month, recently wrote a letter to the managers' organization in which he declared he was in the employ of a well-known cut-rate ticket agency to obtain press courtesies to the theaters by representing himself over the telephone as a prominent newspaper man. The letter will be turned over to District Attorney Swann.

When arrested Cohen had five pairs of seats for different theaters, and there was an additional pair waiting for him at the Globe. According to the police, he stated that his salary as a ticket seeker was $1 a day.

"THE INNOCENT SINNER"

"The Innocent Sinner," a new play by Oliver Bailey, was acted for the first time in Pittsburgh, Pa., Jan. 22. Julia Dean is the featured member of the cast, which includes Thurlow Berger and Frederick Truesdale.

Davis and Sanford Co., N. Y.
MARC KLAW.

PROMINENT PLAYGOERS PICK BEST PLAY OF THE YEAR

In response to requests from The Mirror, men and women of note in literary and other fields have selected what they consider the most significant play of the season. The result is interesting and striking in showing the popularity of Lord Dunsany.—Ed.

"GODS OF THE MOUNTAIN"

Since you ask what is the most significant play I've seen this season, and not, what American play, or new play, I have no hesitancy in answering, "The Gods of the Mountain," produced by Stuart Walker in his Portmanteau Theater. Though this work was first shown in New York by the Ferrer school, and a year ago by the Amateur Comedy Club, and though other plays by Dunsany have been done at the Neighborhood Playhouse and elsewhere, to Mr. Walker, I think, must go the credit of putting Dunsany before the general public in America, as a dramatist capable of bringing the crowd into the theater through the ordinary channels.

"The Gods of the Mountain" is a work of singular dramatic simplicity and force. It is a work infused with the magic of poetic speech; it is a work full of irony, touched with unique humor, and carrying a depth of appeal limited only by the intellectual capacity of the spectator. Above all, it completes, in its action, a cycle; it ends a rhythm with that sense of satisfactory finality we associate with the perfect work of art, whether play or poem or musical phrase.

That it is so utterly different from the realistic drama of the day adds to its significance, for, to me, it seems to have restored imagination to our stage. After a round of the Broadway playhouses this Fall, I came upon it one blessed afternoon, as one comes upon an oasis in the desert, or into "the shadow of a great rock in a weary land." Tired of Sing Sing and Forty-second Street and "An English Country House," it was good to be with the gods on the green peaks of Marna!

WALTER PRICHARD EATON.

CHESTERTON AND DUNSANY

I have seen no significant play this season, nor indeed last season. The last significant play I saw was Mr. Chesterton's "*Magic;*" before that it was a play of Lord Dunsany's that took my breath: "*The Gods of the Mountain.*"

FRANK HARRIS.

NOTHING WORTH WHILE

Mayor Mitchel informs us through his secretary that he "has not seen a single significant play this year."

THREE SIGNIFICANT PLAYS

To my mind, there have been produced thus far in the current season three especially significant plays. These plays, and the reasons for their significance, are as follows:

1.—"Such is Life." Significant because, being an almost literal appropriation from the German, it was yet hailed by the local Hazlittry as an example of typical British humor. What, therefore, could be more significant? Significant of what—I leave to the reader.

2.—"A Kiss for Cinderella." Significant because, attempting a negotiation of the precise formula of Miss Eleanor Gates's "The Poor Little Rich Girl," it reveals Barrie, in at least this one instance, as possessed of an imagination, skill and sense of charm signally inferior to that of an American contender in his own especial province.

3.—"Old Lady 31." Significant because it is probably the best handling of an intrinsically supersentimental subject given us thus far in the American comedy theater—and probably the most adroitly written comedy of its particular nature shown on the New York stage since the translation of Ludwig Fulda's "Friends of Our Youth."

GEORGE JEAN NATHAN.

LORD DUNSANY AGAIN

I think the best new plays presented in New York in 1916 are "A Night at an Inn," by Lord Dunsany, "A Kiss for Cinderella," by J. M. Barrie, and "God and Company," by H. Austin Adams. "Pierrot the Prodigal," of course, ranks very high; but that is an old play reviewed.

CLAYTON HAMILTON.

"GOOD GRACIOUS, ANNABELLE"

I am afraid that the viewpoint from which I have seen many of the season's productions is such that my opinion is not good. When I have gone to the theater of my own accord—I mean not as public official—it has been simply to be entertained and amused. I have actually avoided seeing some plays that intellectual people would regard as the first and only things that should be seen.

If, after this explanation, you regard my opinion of specific plays as of any value, I would say that I found "Good Gracious! Annabelle" thoroughly delightful, and I laughed heartily at "Turn to the Right."

GEORGE H. BELL.

HIGH PRAISE FOR "TRIFLES"

I have only been to the theater twice this season—so I am afraid I am useless for your purposes—once to see the Washington Square Players in three plays, and once to see Gertrude Kingston and Company in three plays. Of these six one-act plays the one I got the most fun out of was Shaw's "Great Catherine," though I don't think it is especially significant. Susan Glaspell's one-act play "Trifles" is, I think, a little masterpiece of dramatic construction. It is done with a strong, firm and yet delicate art. Its craftsmanship is better, to my mind, than anything I have ever seen or read of Shaw's or Ibsen's. It's significance—that is something I can't judge of. Taken simply, I don't suppose it is very significant, perhaps. Taken in conjunction with a number of other brief, sincere plays, it is one of the things indicative of a genuine, artistic impulse in the native drama. I like these one-act plays; they can be as perfect technically as lyrics. They are the only things I've seen this year, so I'm of little use to you—but they are also about the only things I came to see. I am more than pleased that so many American playwrights are getting a chance these days; I wish more of them were doing as much with the chance as Miss Glaspell has done in "Trifles." We will never amount to much again—either in the drama or in fiction—until we have the nerve to kick the carefully-fostered superstition that English writers are better simply because they are English in the eye. It is the same with poets. Any Englishman can come over here and get a boost in his commonplace rhymes simply because he is English. We are either something ourselves, or we are nothing—the most fatal thing is to accept the position of provincials in art. Ireland, though politically a province, has never been one in art. Nor should America be.

DON MARQUIS.

"BUSHIDO" GETS FIRST PLACE

In answer to your question as to what offering in the theater has created the most lasting and favorable impression, I would reply "Bushido"—one of the little plays given by the Washington Square Players. I have seen no play this season (some of these, most highly praised) that did not leave something to be desired, but this was not the case with "Bushido." It was only a one-act piece, and terrifically tragic; but I do not believe there is a producer on Broadway who could not learn something from its production, nor a company who could not profit from the lesson it offers in perfect acting. Once in a great while witnessing a play, gives one the sense of listening to great music. This is what "Bushido" gave me. I did not like the theme of the little tragedy, nor do I like it now, but it left an unforgetable impression of nobility and perfection because it embodied in its three-fold being (the writing, the setting and the acting) dramatic art of the very highest order.

ROSE PASTOR STOKES.

MAKING THE ROUNDS IN ONE NIGHT

When the Principal Theaters Between Thirteenth Street and Harlem Could Be Visited Before the Final Curtain

Twenty years ago any one interested in theatrical affairs in New York City could jump into a two-wheeler and, if the jehu knew his business, could drive to and take in for a few minutes every theater in Manhattan before the final curtain in the last one visited. It couldn't be done now, though the one who attempted it went the rounds in a motor car driven by an expert chauffeur.

How many theaters—not including the moving picture and vaudeville houses—are there in New York today? If you take a half day off and look up the records you will be able to enumerate them, but ask any habitual theatergoer to tell you at once, and he will balk.

Where did New York playgoers go twenty years ago to see the play? Barring the houses on the Bowery, there were not more than twenty-five playhouses between the Battery and 125th Street, and there was none beyond the latter thoroughfare.

I tried the experience mentioned in the first paragraph and give the result according to the rounds made. Accompanied by a man who knew the town, we left the old St. James hotel at Broadway and Twenty-sixth Street in a cab, at 7:30 P. M. We began at the Star theater at the corner of Broadway and Thirteenth Street. It was the first Broadway playhouse north of the Battery. We looked in and then went to the old Union Square which then was giving vaudeville. Old playgoers remember the days when it was famous under A. M. Palmer's management. There Mansfield made "A Parisian Romance" in a single night.

We dashed from the Union Square to the Academy of Music two blocks East—yes, where the Prince of Wales, after, King Edward VII—danced with an American girl. Den Thompson was at the Academy the night of our visit, twenty years ago. Tony Pastor's was one door East, and we met Tony in the lobby, told him what we were trying to do, and left. The Fourteenth Street theater was several blocks West, just beyond Sixth Avenue, in Fourteenth Street. Chauncey Olcott was there.

The next stop was at the Lyceum in Fourth Avenue, between Twenty-third and Twenty-fourth Streets. The curtain was down on the first act and we made a drive to the Garden, in one corner of Madison Square Garden. Charley Dillingham was in the box. After a look in and a handshake we went to the Fifth Avenue theater in Twenty-fourth Street, just West of Broadway. From there we drove to the Grand Opera House, Pike's old theater, which in its day was the fashion playhouse of New York. As you know, it is at the corner of Twenty-third Street and Eighth Avenue. The Cohans were among those present that night.

Returning we called at what is now Keith and Proctor's, in Twenty-eighth Street, just West of Broadway. Negro minstrelsy was on. It was a step around the corner to the Weber and Fields house, and next door was Daly's, where the legitimate was in full swing. That was before Daly's death. Next, the Bijou, then the band-box house of the city. Amelia Bingham was playing.

Across the way, diagonally, half block up, was Wallack's. It still retained that atmosphere which lasted until the building was torn down a few years ago. The Manhattan, just below, was dark.

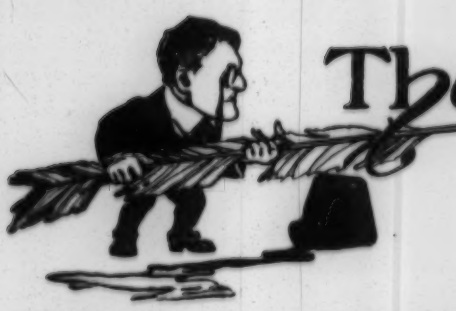
From here we made a jump to Koster and Bial's in Thirty-fourth Street. I will never forget that visit, for there I saw Maurice Barrymore for the last time. Will McConnell was manager, and he never had an equal.

The Garrick was in Thirty-fifth Street—am I right in saying that Harrigan and Hart were the owners? An English Comedy company was there when we went in.

The next stop was at the Knickerbocker—Thirty-eighth Street. Then we dropped in at the Casino and the manager insisted that we occupy his box, but we did not linger.

Then the Empire. John Drew was playing "Rosemary." What a delicious memory that is! The Metropolitan Opera House was dark, but my friend who knew all the ropes persuaded the man in charge to turn on the lights, and my first glimpse

(*Continued on page* 13)



The Small Town Critic

By Robert Ordway Foote

"Small town dramatic critics—God save the name!—are the most self-sufficient, the most ignorant and the most needless asses that infest the theatrical game."

Thus asserted a famous New York producer, not so long ago, at a little assemblage of his fellows. He accompanied his dictum with an emphatic crooking of his elbow and lowering of his foot—it was that sort of a gathering. His companions gave him hearty acclaim.

To the first count on the manager's indictment there can be but slight defense offered. Any one intimately acquainted with the habits of the animal will admit its truth. Not merely does the small-town critic know more of "well knit plays" than the late Charles Frohman ever imagined, not only is he a keener judge of "atmosphere" than David Belasco, not simply is he more alive to the "ragtime allurement" than Irving Berlin, but he, himself, conceives that he comes in "more intimate touch" with the other side of the footlights than did or do any of these, for does he not know, almost as soon as his friends, the ham-fats, that the really well-dressed man is to be allowed more latitude in colors this season?

Ordinarily he affects close-fitting suits and a cane—this when it is not his pleasure to wear a Van Dyke, a flowing tie and tweeds. But be his garb ultra-correct or "daringly Bohemian," by this sign shall ye know him—he has horn-rimmed nose glasses, secured by a broad black ribbon. No small-town critic is complete without them. His clientele would immediately identify him as an impostor did he not display this official insignia of his office.

O, he is self-sufficient, without a doubt! Make allowance for human frailties, please. He is a big toad in his small puddle, a man of importance. Always he occupies the same seat at the best theater and the townspeople learn to point him out to visitors as one of the sights, a distinction he comes to merit, in time. Younger men on small-town papers will go to any length, serve any apprenticeship, to obtain permanently the theater assignment. To them it means a life-time of distinction. Down South there is a dramatic critic—decidedly, God save the name—who, to quote our ever entertaining

"A BIG TOAD IN A SMALL PUDDLE."

friend, Dame Rumor, has never received a dollar of salary in the ten years he has been on the job. His remuneration is in fame. Wealthy parents, happy to have so brilliant a son, support him in luxury.

As to ignorance, the producer aforesaid has slightly less occasion for his complaint. Of course, this manager—even in his passion over some "panning" of his Number Nine road company in Beatrice, Neb.—had his mental fingers crossed over a few of the really intelligent small-town critics, men like Archie Bell of Cleveland, or Henry Christeen Warnack of Los Angeles. Modesty forbids mention by name in this category of the exceedingly intelligent, exceptionally erudite, remarkably well informed, scintillating young critic of the Richmond, Virginia, *Journal*, who happens, also, to be the author of this article. But there are ways of outwitting modesty.

Even leaving aside such shining lights as these, the small-town critic cannot in all fairness be accused of ignorance. Generally speaking, he is over-educated. He desires to apply the precepts of William Archer and Brander Matthews to "While the City Sleeps." He measures anything resembling vaudeville, except that of the local ten-twenty-thirty house, which is a good advertiser, by the opinion of George Jean Nathan.

He is a close student, is the small-town critic—he has even let Vachel Lindsay tell him how to judge a motion picture, a thing he has shown a tendency to do in certain quarters, until curbed by an all wise business office. Usually he possesses quite a respectable little library on dramatic subjects and his files of Green Books, Theaters and Dramatic Mirrors are the joy of his life and the despair of his landlady.

Usually, too, if his service has been of average duration, he has seen most of the leading lights of the stage. If his drag is good, probably he has attended every performance of their rare visits to his town. To hear him talk you would be convinced that he loaned Dave the money to buy the first Warfield wig, and that it was grief over the news that he had broken his glasses which made Maudie cancel her engagement in Kansas City on a day which has since become memorable in the diplomatic annals of our beloved country.

Sometimes he is justified in his assumption of the "I-told-you-so" expression. All we members of the clan have our pet remembrances of private discoveries since confirmed. I, myself, well recall the typically rainy Oregon Sunday afternoon, ten or a dozen years ago, when Daphne Pollard dawned upon my impressionable youthful vision. She was just as dainty a Daphne then as she was when she justified the existence of a certain Passing Show, but New York was long in learning it. Nan Halperin found herself in some unspeakable place in Texas, after barnstorming down from Minneapolis. Marjorie Rambeau is to-day hailed as one of the most polished actresses on the American stage, but she put in many a season out in Los Angeles in stock, while we critics of that day in the film metropolis passed a like number of seasons proclaiming to all within hearing how good she was.

No, it is not just ignorance which afflicts the small-town critic. He is suffering rather from dramatic indigestion. He knows so much he finds it impossible to say anything really human in the six or eight inches the average editor allots him. When his superior is more generous, as happens occasionally on a Saturday or a Monday when the paper is "wide-open," to borrow the foreman's phrase, the critic is apt to splash around in a column of type to no better advantage than a skinny girl in the ocean that fronts on Atlantic City. It is fundamentally impossible for him to impress his constituency if he does not lug in a mention of Hauptmann and Ibsen, for the "modern drama" he regards as his personal property, not realizing that the pet succumbed several seasons ago, after a long, lingering illness.

Incidentally, it might be mentioned that the small town dramatic critic usually is engaged in one or two dramatizations and that his appreciation of the "unities" is too acute for ordinary consumption.

But to get down to the real meat of the producer's cause of action, the small-town critic is not useless, provided an all-seeing Providence will take pains in future to endow him with a little common horse sense. He is a great deal more valuable than his greatly admired model in New York. Of what use is a New York critic? Judicious advertising will put across any play for a month in New York, if its manager is not too cautious regarding the use of his money. After that it may be a success or a failure, according to the public's own verdict, irrespective of whether or not every critic in town condemned it.

With five or ten million (or what ever the New York population is this morning) to draw against it is a simple and not necessarily heartless matter to fill an ordinary sized theater for a month or two. With fifty or two hundred thousand, the proportion of people who will or can afford to take a

SAYING SOMETHING HUMAN IN SIX INCHES.

chance on spending two dollars is not in the same ratio.

There is where the honest small-town critic comes in. Even managers as bigoted as the one who started me on all this, will admit that hideous crimes are committed in the name of art in the "provinces." Clever press agentry will make most any show sound good in the advance notices. It is always easy to quote New York. What Metcalf said in praise of a New York production—he has been known to do it—may have been well deserved there, but the country at large does not know what liberties a thrifty manager may have taken with the cast sent on the road. Every dollar that the small-town critic can divert from these stage impositions to the cash box of the really meritorious show is just so much done for the best interests of the theater.

To the actor all but the big four cities are small towns. Atlanta is a small town, so is Sleepy Eye, Minn. So are Hartford, Conn., and Boise, Idaho. But in their particular sections each one, with the possible exception of Sleepy Eye, is a metropolis and the opinions of the critics on the larger town papers of the vicinity are picked up by the smaller sheets. Des Moines is a mighty infinitesimal dot on a New York booking office map, but in Waterloo, Iowa, the Des Moines theatrical opinion is regarded with respect. I know because I have done shows in both towns. The Columbus, N. C., daily picks up by Richmond remarks regarding the musical shortcomings of the "Watch Your Step" road company—and Charles Dillingham does not like me but the people of Columbus shall call me blessed.

Teach the small-town critic to judge a production not by opinion gathered from his hand-picked library but somewhat by the standard of his community, always with the idea of endeavoring to raise that standard through a tolerant understanding rather than by a mighty condescension; reform him from his habit of borrowing witty phrases, without credit, from Arthur Hornblow or Alan Dale, instruct him that Al G. Field and Guy Bates Post may each have excellent offerings when considered merely as entertainments, and you should with patience evolve an exceedingly useful cog in the theatrical machinery.

Cure him of his personal excentricities you probably never can. The small-town critic will go on to the bitter end, wearing his tortoise-shell glasses and putting in his two week's vacation in "the big town," pestering Dixie Hines for passes on the strength of having run the "New York Theater Review" every Saturday on his page.

NEW ARRIVALS ON THE ROAD TO FAME

Some Reputations, Made in a Night, and Likely to Grow During Coming Seasons

EACH season young actors and actresses jump from oblivion, comparative or complete, into public favor. They have "arrived." Without pretending to give a complete list of the fortunate additions to the ranks of the stage players whose talents have won recognition during the past few months, THE MIRROR wishes to call attention to a few whose work promises much for the future.

FAY BAINTER COMES UNHERALDED

Undoubtedly the most talked-of hit made by an unknown was registered by Fay Bainter, whose first Broadway appearance was in "Arms and the Girl," presented in September at the Fulton Theater. She came to New York unheralded and following her debut had most of the dramatic reviewers turning literary handsprings. They were unstinted in their praise.

The success she made was thoroughly deserved, as it was the culmination of eighteen long years of stock training, begun when she was hardly four. Here was a mere slip of a girl with an ingratiating personality coupled with an ability to read her lines that was especially charming. She came all the way from some stock company in Des Moines to cast her lot in skeptical New York and win out. Also there is every reason to believe that her bloom of popularity will not fade in the future because she has that happy mixture of appeal and skill that always increases admirers.

TOM POWERS A SURE SUCCESS

Another case of deserved success is that of Tom Powers, who determined to follow the stage as a career when three years of age, or rather had it determined for him; but did not reach Broadway, until this season, having covered the variated road of dramatic school, stock, pantomime, vaudeville and moving pictures. He won his justly merited laudation by able acting and his charming personality. Quickly acknowledged one of the most promising of the younger generation he established himself in the graces of the New Yorkers who went to see "Mr. Lazarus," which had a short life early in the year, and then cemented the first impression by his performance of young Kendall, who traveled a mile-a-minute at the Lyceum Theater.

VERSATILE LYNN FONTANNE

When the curtain descended on the third act of "The Harp of Life" on the opening night the audience realized that it had just seen a small part lifted out of its smallness by the genuine talent of the actress who played it, and many wondered where she came from. Those who knew said she was Lynn Fontanne, late of London. It is true she had never before enjoyed prominence in this country, but in England she is moderately well known as a very versatile young actress. Over there, Laurette Taylor and her playwright husband, J. Hartley Manners, saw her give a remarkable characterization of Gertrude in "Milestones," who, in the first act, is a young woman, in the second, middle-aged, and in the third, hobbles on the stage a woman of seventy-five or thereabouts. Also they again saw her reveal her versatility in a dual role in "My Lady's Dress." Realizing that she would be a very valuable acquisition they arranged for her to join Miss Taylor's company in this country—hence the New York debut.

Miss Fontanne avers that she can play any kind of a part and that she utterly loaths the word "type," which is quite believable.

MEEHAN WINS RECOGNITION

William Meehan has been well known to some extent for a number of years, but he never received the prominence on the legitimate stage that his performance of Muggs in "Turn to the Right" gives him. It is a fine performance among fine performances, the remembrance of which is carried away from the theater and it would not be rash to predict that it will not be long before he is raised to stellar recognition. Not long since he appeared in vaudeville and was featured in burlesque, where he became very popular. Then he forsook these lines of endeavor and joined Rose Stahl's company playing "Moonlight Mary," at the Hudson, where John Hazzard, Winchell Smith and John L. Golden discovered him and selected him for the role in "Turn to the Right." Mr. Meehan is more in the line of Peter F. Dailey than any of the young comedians on the stage to-day, and the substantial hit scored in the Smith-Hazard comedy will shorten the time before he has his name up in big type.

CARILLO HAILS FROM VAUDEVILLE

For several years, whenever the name of Leo Carillo has been posted each side of the stage of vaudeville theaters, a generous round of applause has come from the audience. He was known for his remarkable personality. Last season Oliver Morosco saw him deliver his monologue and determined to make a legitimate actor out of him. He tried out Carillo in his coast stock company, and saw that his judgment was far from wrong. He subsequently assigned him to the role he now plays so well in "Up-stairs and Down." There are even whispers going about that Mr. Morosco is planning to have a play written especially for him. And to think, at one time Leo Carillo was a reporter and cartoonist on several of the big newspers in California.

MC KAY MORRIS CALLED GREAT

Most assuredly an actor who can prompt one of the critics on a local daily paper to call him great, having never seen him before this year, deserves consideration. McKay Morris of the Portmanteau Theater Players, brought forth the following flattering remarks from the reviewer:

"And here let me say that for the first time in ten years it is my privilege to announce the arrival of a young American mime who must be counted as one of the great actors. . . . Never before in all these years have I seen a young man who had the real spark."

Even if these remarks are exaggerated, as one of his contemporaries pointed out, Mr. Morris gives a number of remarkable performances in the repertory of the Portmanteau Players. Just prior to his signing with "the theater that comes to you" he had been tutored by Madame Yorska and before that, during the 1915 season, he appeared in "Under Fire." Earlier training he received at the hands of David Belasco.

Young Players of Promise

Lynn Fontanne. Sidney Phillips. Henry Hull. — William A. Meehan. Beryl Mercer. — Fay Bainter. Tom Powers. McKay Morris.

THEY LIKE BERYL MERCER

Beryl Mercer has appeared in New York several times before this season, but the reception she received did not cause more than the usual comment, and several weeks ago she re-appeared on Broadway in "The Lodger," which did not meet with much appreciation at the hands of the critics. But the morning after the opening, the metropolis woke up to the recognition of a character actress of wonderful ability, and immediately began talking about this Beryl Mercer, whose name sounded rather familiar. And the talk has not stopped yet, nor will it for some time. In fact it probably will increase with every play that the English actress appears in.

SIDNEY PHILLIPS SCORES

One of the most artistically rendered songs in any of this season's musical comedies, if one may call the Winter Garden show musical comedy, is sung by Sidney Phillips in "The Show of Wonders." The song is very good in itself, but the manner in which Mr. Phillips puts it across, to use the vernacular, stamps him as a man any manager would be fortunate in casting for a part in some piece requiring acting as well as singing. Mr. Phillips has only been seen in vaudeville heretofore. Prior to his debut on the professional stage he was a law student at one of the local universities, occasionally appearing at amateur affairs.

MINSTREL MAN OF PARTS

Al. G. Field Is a Financier and Author as Well as a Veteran Producer

Al. G. Field, whose minstrel organization is now on its thirty-first tour, began his career as a singer with Palmer's "Panorama of Pilgrim's Progress," a sort of Chautauqua entertainment that confined its activities to churches and schools. He was later connected with Sam Sharpley's Iron Clad Minstrels as well as the Thayer-Noyes Circus, Bidwell and McDonough's "Black Crook" company, George Fox's original "Humpty Dumpty" company and Simmons and Slocums's Southern minstrels.

While on a visit to Sells Brothers' Circus a proposition was made to him, and Field remained with this aggregation for nine years, occupying every position from general agent of the advance to general manager of the show. The only official executive position that he did not occupy was that of treasurer. It was during his career as a circus man that Field planned the minstrels that bear his name.

Mr. Field is now interested in the street car system of Columbus, O., his home town; a stockholder in several banks, a director of the Central National Bank, of Columbus. He is also real estate owner and dealer. His farm known as "Maple Villa" is one of the most beautiful places in the Olentangy Valley. It is the minstrel's special pride and is the most up-to-date equipped farm in that section. The latest addition and improvement that Mr. Field has made to it is a fish pond stocked with all kinds of the finny tribe.

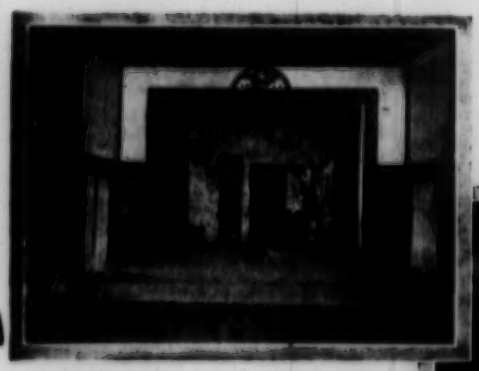
As an author Field has gained an enviable reputation with his book "Watch Yourself Go By." It is done in the most original way and interestingly carries the reader through the life of the minstrel. It is on the shelves of many of the most prominent libraries of the country and is replete with wholesome fun and homely philosophy.

In the field of minstrelsy the dean of that form of entertainment has made a new production every year one of his foremost policies.

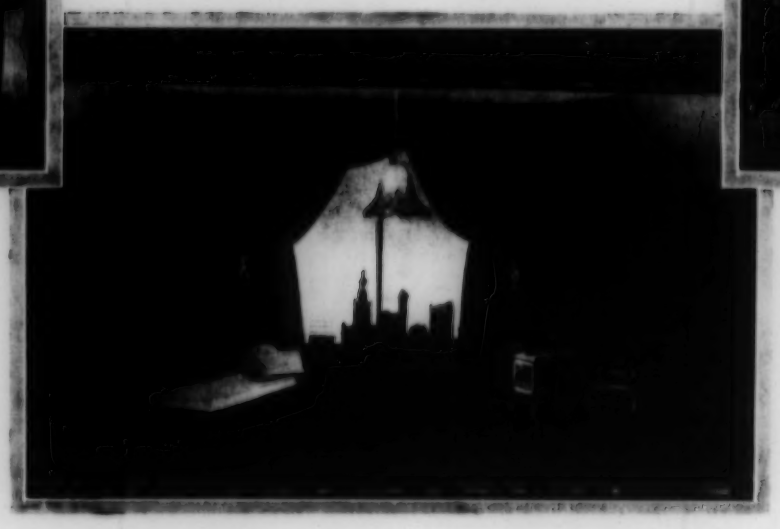
PRESENTING BIG DRAMAS IN LITTLE THEATERS

How the Small Playhouse Movement Came to Be a Fad in New York—The Strange Origin of Washington Square Organization

BY ALISON SMITH



PORTMANTEAU THEATER SET.



"THE MAGICAL CITY," WASHINGTON SQUARE PLAYERS.

WMfc, N. Y.

NEIGHBORHOOD PLAYHOUSE.

MOST of us at one time or another have had a shy, unconfessed dream of a little theater all our own where we could produce the plays that kindled our imagination, but which left the Broadway managers quite cold. This desire generally takes root while we are yawning in the lobby of a theater after sitting through one of those custom-made plays which are supposed to be written for the tired business man, but which really leave that patient and long-suffering gentleman only that much more tired. It is the same impulse that sets children to giving "shows" in the barn with bent pins for tickets and is as old as Punch and Judy. Fortunately this desire usually dies a natural and deserved death, for very few of us are born with the creative imagination necessary to do justice to our vision. It was left for a little group of serious dramatists in Greenwich Village to put the sum total of their ideas together and to build a theater around the result with such success that their enterprise has assumed the dignity of a "movement," and is written about in capital letters by solemn and (presumably) learned critics of the drama, as the Little Theater Movement in New York.

"Ibsen" says Huneker, "understood souls but did not understand the box-office." This little group refused to believe that the two were incompatible and set out to do their part toward reconciling the eternal conflict between commercialism and the aesthetic impulse. Their creed was very simple: it was to be Art for Art's sake unhampered by current stage traditions. They were to keep an open mind toward new plays however obscure the writer or unconventional the message, provided they had some spark of the divine fire of originality. Their costumes and scenic effects were to be of the new school represented by Gordon Craig and his followers, which depends on suggestion rather than realism and which gives the key-note of each particular drama in a single line or color-tone. Their actors were to be chosen without regard to their professional or amateur experience provided they had the community's purpose at heart and the necessary talent to get it over the footlights. Which brings us to what historians call our "original sources," the Washington Square Players, "that valorous band which came out of nowhere and settled down to take the curse off the word 'amateur.'

Like many older cults, their origin is shrouded in tradition. The story goes that their enterprise grew out of an idle game between three of the principals in the movement. Edward Goodman, Bobbie Jones and Helen Westly were amusing themselves one evening by acting out impromptu scenes of whatever plays came into their heads with a blissful disregard for theatrical conventions, two in turn representing the actors while one remained as the audience. "Now you are a medieval troubadour," Mr. Goodman would announce, somewhat after the manner of his contemporary, Frank Tinny, "She's your lady fair and I'm a crowded house. The curtain ascends." This game grew more and more absorbing and progressed so merrily that they decided to invite others, so for many nights these impromptu plays were put on in just this spontaneous fashion at the Boni Brothers Bookshop in Washington Square. Soon the more ambitious of the band began to see the possibilities in this half-serious game and induced the others to seek larger quarters where they could throw open their doors to the public. A number of players constituting a "company" started out on a search for a theater. At first they hit upon a picturesque old stable in Greenwich Village, but the fire, health, and water authorities instantly descended upon them and they finally compromised on the Bandbox Theater where their instant success surprised the most optimistic of their band. After a year of packed and enthusiastic houses, they found themselves bursting through their tiny quarters, and their next move resulted in the present establishment in the Comedy Theater, whose orange posters are now an insistent note in the kaleidoscope of Broadway billboards.

The second successful adventure in this type of drama was the Neighborhood Playhouse which grew out of the performance given by the Henry Street Settlement. For several years, these little companies had been presenting festivals and pantomime in their settlement clubs with no more serious purpose than their own entertainment. Gradually, a new impetus was given to their work by the encouragement of critics who chanced to stray into these private performances and their professional career was formally launched by the gift of the Lewisohn sisters—the charming and intimate little brick theater with the friendly name of the Neighborhood Playhouse. Like the Washington Square Players, their experiment has gone far beyond its bounds, but through all their success they have not lost sight of their original purpose—to utilize the potential talent of the East Side and to make their theater a real and intimate thing to the people living about it.

A little later, came Stuart Walker with his Portmanteau Theater in his suitcase. Literal persons insist that it is not really a suitcase but a packing box, but the fact remains that the playhouse is exactly what its name implies—it can be carried about to theaters, clubhouses or private homes and unfolded around whatever ideas or symbols the play happens to represent. The charm of this minature tragedy and comedy has captivated the New York public as the *Theatre du cote* did the playgoers of Paris, which is the only project of its kind to which it can be compared.

Nearly every month brings an addition to these Lilliputian playhouses which succeed or fail very much as their life-sized and commercial contemporaries on Broadway. Occasionally they are attracted from out of town as in the case of the gathering of playwrights and actors in Provincetown who spent two irresponsible summers writing and producing their own plays and then descended bodily to begin serious work in Manhattan where their sincere and spontaneous productions met with instant appreciation. Other names have sprung up over night; the Bramhall Players, the Community Players, the Greenwich Village group (as yet only a promise) and that ill-fated but plucky attempt of Helen Freeman, the Nine O'clock Theater which, we hear, is by no means abandoned but only postponed. There is a rumor from the lofty and academic peaks of Morningside Heights of such a group which may grow out of the dramatic societies of Columbia University and result in the Morningside Players. It is wise, however, to be coy of prophesy, for by the time this goes to print another flock of little theaters may have changed the entire aspect of the field.

All this is ancient history to those who have been following what Clayton Hamilton calls the "most interesting experiment on the stage today." It has long past the experimental stage in its artistic and dramatic achievements, but their success from a sociological standpoint is still an open and most interesting question. In many of these movements, the strongest emphasis has been placed on their desire to bring democracy back into the theater, "to recapture the color and ideals of life for the masses." Often such an attempt has ended most ironically. It was Chesterton, I think, who pointed out that the

(*Continued on page* 9)

SETTING FOR FESTIVAL AT NEIGHBORHOOD PLAYHOUSE.

Byron, N. Y.

WHAT I WOULD LIKE TO DO IN THE THEATER

"Romeo and Juliet" in a New Way, with Really Young Players in Famous Roles, Comes in Vision of the Ideal

BY WINTHROP AMES

THE MIRROR editor explains that I am expected to describe some pet dramatic scheme—some personal project that I'd like to undertake, if no sordid limitations of personal ability, affection for my pocketbook or consideration of "what the public wants" stands in the way. In other words, he asks me to let a dream come true, on paper—and offers to furnish the paper.

It is alluring, but not easy, to answer such an invitation. The difficulty is to choose any one among the fancies that come flocking into one's mind, as thick and swift as the doves used to gather from nowhere to a handful of corn in the Piazza San Marco in Venice (I wonder if they do so still).

I should like, for instance, to stage a grand opera with great actors chanting the solos, so that the dramatic effect might match the music—what an entertainment that would be! I should like to establish a dramatic school supported wholly by scholarships, so that it could slam its doors in the faces of the innumerable aspirants who have no qualifications for the stage at all, and teach young people of real promise free of charge. I should like to institute a stock company which would play Shakespeare only—and so come in time to play him better than he has ever been played before.

WINTHROP AMES. *White, N. Y.*

But the desire that crops up in my mind oftenest (perhaps because it seems most practical), is to stage "Romeo and Juliet in a new way, and to have my Romeo played by a really young man, and my Juliet by a really young girl.

I think "Romeo and Juliet" is, on the whole, the best of Shakespeare's plays for present-day performance. "Hamlet" outranks it in spiritual depth, and as a drama to be read by the fireside; tragedy marches through "Macbeth" with a more majestic gait; and other plays have finer studies in character and higher passages of poetry. But the story of "Romeo and Juliet" has a perennially romantic appeal, and its construction corresponds more closely to that of our modern drama. Above all, it is written with such a youthful glow and ardor that it is always fresh and welcome on the stage. An adequate performance of it rarely fails at the box-office.

But I should like to stage it in a new way. About a dozen years ago William Poel, of London, produced a number of Shakespeare's plays reproducing (as far as our present knowledge goes) the manner in which they were originally given. These productions were a little too strange and scholarly to appeal to any wide public; but they did suggest certain ideas about the staging of Shakespeare that bore fruit in the work of Stanislawsky in Russia, Reinhardt in Germany, and Barker in England. I made an experiment of my own, too, with the Elizabethan stage in setting "The Winter's Tale" at the New Theater some seven years ago. And I have come to agree wholly with these pioneers in their belief that to give Shakespeare's plays their best effect we must not handle them as modern dramas at all, but aim rather to reproduce the *effect* at which Shakespeare aimed.

I don't mean that I consider it a sacrilege to cut Shakespeare's text occasionally—certain pedantic critics notwithstanding. Shakespeare "nodded" quite as often as Homer; and in the fashion of modern playwrights, he probably included in his printed versions some passages that were not spoken by his actors. There are, too, many lines, clear enough to Shakespeare's audiences, but which cannot possibly be understood nowadays.

What I *do* mean is that, in his own method, Shakespeare was as much a master-craftsman as he was a master-poet. But the stage for which he wrote, if it had scenery at all (on this point no one can yet speak certainly), had such scenery that the place of the action could be shifted as swiftly and easily as it can be in our moving pictures. He planned his plays with such a background in mind. To give them in any other fashion is to make them no longer his. If we dislocate his construction by combining and transposing scenes, and interrupt the flow of his narrative by the waits needed to change cumbrous, realistic settings, we do infinite harm. We detract from the essential interest of the play more than we add in external picturesqueness.

Yet I have never been satisfied—and I am quite sure that modern audiences are not satisfied—by the bareness of the Elizabethan stage. Shakespeare himself would, unquestionably, have welcomed modern scenery with delight. It is stepping backward to discard all the beauty and variety, all the vividness and charm that good scenery supplies. The problem of staging Shakespeare seems to me not to abolish scenery, but to so design and manage it that it may still add pictoral value, and yet flow from one set into another so swiftly and smoothly as to keep pace with Shakespeare's story.

I have worked out the plan for such a setting of "Romeo and Juliet"—how successfully can be determined only in actual rehearsal. But I should begin work on the scene models to-morrow—if I could find my young Romeo and my young Juliet! It is essential to my scheme that these parts should be played by youngsters. I'm sure Shakespeare meant them to be so played; I'm equally sure that the tragedy so played would gain enormously in charm, appeal, and vibration.

Shakespeare describes Juliet as fourteen; but we need not take this too literally. Life began earlier (and ended earlier) in 1595; and in Southern lands like Italy a maid of fourteen is as mature as a New York school girl of nineteen. A Juliet who could look seventeen convincingly, and a Romeo who could look twenty-one, would bring the requisite feeling of youth to the play.

It is a stock phrase in dramatic writing that no woman can act Juliet until she is too old to look the part. This should not be true. It indicates a fault in training. Shakespeare has given Juliet no emotions which a sensitive girl of seventeen might not feel. She is dew and fire; first a maiden surprised at love's awakening, then surrendering herself, body and spirit, to her passion; now torn with grief at the loss of her lover, and finally mastering a youthful terror of the sepulchre and "dead-men's bones" to rejoin him. Nor are Romeo's emotions more mature. At first a poetry-scribbling youth, enchanted by every passing pretty face; then, like Juliet, flinging himself headlong into love—so headlong as to forget all worldly restraint and prudence—and finally killing himself in impetuous grief over the body of his one-night bride. Even in unromantic America we read weekly newspaper accounts of love affairs between schoolboys and schoolgirls as hot and tragic.

What the critics mean is not that young actors cannot realize these emotions, but that they have not sufficient technique to express them adequately. This, I think, need not be true. Of course, no young woman of nineteen and no young man of twenty-four, or thereabouts, can have that assurance which comes of long experience in important parts; but youth, and the charm of it, and the sympathy that flows to youth from every audience, would compensate for some lack of artistic poise.

Indeed, I believe that two young actors of proper physical equipment, provided they possessed the dramatic instincts, and souls capable of feeling and minds capable of understanding the emotions of Romeo and Juliet, might be taught to play the ill-starred lovers of Verona in a way to delight even the sceptical audience that would confront them. Surely Julia Marlowe at eighteen might have been a delightful Juliet; surely Edwin Booth at twenty-three might have been an extraordinary Romeo. Are there no embryo Booths and Marlowes among the aspirants for the stage to-day? If I could find such a promising pair I should be glad to support them (frugally) for the year or more necessary to teach them these difficult roles.

I must look, I confess, for rather unusual qualifications. Previous stage experience, though desirable, would not be necessary; but certain rare qualities of spirit, mind, and person would be essential. They must have physically perfect and graceful bodies, and faces which if not actually beautiful must at the least be vivid and charming They must have ears that can recognize subtle shades in diction, and voices that possess latent music. They must have natures capable of passionate emotion or they can never feel and never interpret Shakespeare's parts. Above all, they must possess the inborn aptitude for dramatic expression that cannot be taught. And to these gifts from heaven they must add the tenacious patience that alone can enable them to master a technique difficult, subtle and full of drudgery

I can imagine no more delightful experience than to discover two such budding geniuses. But, alas! *till* I discover them, my production of "Romeo and Juliet" must remain a dream—on paper!

Winthrop Ames

PRESENTING BIG DRAMAS IN LITTLE THEATERS

(*Continued from page* 8)

"back-to-the-soil" message of Walt Whitman which the poet intended for the masses is read chiefly by an exclusive group of literati while the "brother" that he wrote for prefers the yellow-backed variety of literature that will take him as far away from the soil as possible. There is no doubt that these democratic little theaters have also attracted the upper West Side which has lined their blocks with automobiles, and there have been indication that dramas like "The Clod" are often played to furs and diamonds while the submerged tenth is reveling in "Tainted Wealth, or the Perfidy of the Peer" at the picture house across the way. Nevertheless, there has been a gradually increasing interest in these theaters from all sorts and conditions of theatergoers, a tendency which may be the means of leveling the public in what is pleasantly called the "aristocracy of intellect."

We hear more or less from time to time of the American indifference to the theater and of our resigned willingness to accept anything which is served up to us by the established chefs of the drama. Undoubtedly, if the groups who started this movement, had consulted a soothsayer of the old school of drama, they would have been solemnly assured that the thing could not be done, "at least not in New York." But the impossible was accomplished, and an adjustment is being worked out between the things that the people demand on the stage and the quite different things that the managers often choose to give them. The best possible proof that the interest of the American public in the drama is a vital and intimate thing, is found in the sudden rise of the Little Theaters.

UNUSUAL INTERPRETATION OF HAMLET ANALYZED

Fechter's Great Art Does Not Receive Proper Consideration from Students of Shakespearean Portrayals, According to Actor Who Played with Him

BY FRANK ROSE

IT is with surprise and regret, in reading many articles in the magazines and daily papers, on Shakespeare that I find no mention of the greatest romantic actor of the 19th century. Charles Albert Fechter, born in London, England, in 1824, his mother Italian, his father French, with a strain of German in his veins, what wonder this great

FRANK OAKES ROSE. *Rosch.*

genius played successfully in three languages.

In Paris he created the leading roles in "Camille," "Marble Heart," "Corsican Brothers," "Duke's Motto," "Bel Demonio," "Ruy Blas," "Monte Cristo," and he played most of the classic dramas with the great Rachel at the Theater Francais. He went to the Theater Royal in Berlin, and played a nine months' engagement, and became a pronounced favorite with the King and Queen. There was nothing that Fechter did not do artistically in Berlin; he delighted the Court and was a universal favorite with the public. In London he became the fashion. Probably no actor on the stage has received such favorable mention from the great critics as himself. Charles Dickens, Wilkie Collins, Bulwer Lytton, Alex Dumas *Pere*, Frederic Lemaitre, Regier, Herman Vezin, and our own William Winter, all testified to his genius as the greatest actor of his day. His first appearance was made in London, England, in 1860, in Victor Hugo's powerful play "Ruy Blas." It was the nearest approach to perfection, as a performance, in romantic drama ever seen.

But it is not to Fechter's romantic characters I wish to call your attention but to his masterful rendition of Shakespeare's Hamlet. It was not only in his originality but in his interpretation I shall endeavor to show the greatness of his Hamlet in such details as are food for critics and actors. Who, however, is presumptious enough to proclaim Shakespear's conception of Hamlet? And because a great actor disagrees with certain great writers, shall he be crucified and told that he is not Shakespeare's Hamlet? It might be supposed from the manner in which Shakespeare is praised, and melodrama damned, that the Immortal Bard would not stoop to sensation.

There is not a play holding the stage that is not in the truest sense sensational, and Shakespeare is acted, not because of his poetry, but because of his knowledge of situation and ability to hold the interest of an audience. "Hamlet" is full of melodrama. Murder most foul precedes it; a ghost stalks about in the first act; there is murder in the third act, a mad scene and drowning in the fourth, and unlimited poisoning and stabbing in the fifth. What could be more sensational?

Fechter's Hamlet was not the introspective student of tradition. He was a man of the world, in the noblest sense of the term. He threw tradition to the wind, as I shall endeavor to show you in this brief article. His study was not confined to his own part, as for instance, in the reading of Horatio, upon the entrance of the Ghost.

"But soft," "Behold," "Lo, where it comes again," "I'll cross it though it blast me," "Stay illusion!"

With all the Hamlets I have ever seen played, Horatio senselessly crossed the Ghost's path, as if such a step would stay his progress? Not so in Fechter's version. Horatio makes the sign of the cross, at which the Ghost stops, and before this, all the Horatios, for the past hundred years, have been crossing the stage in the old traditional way.

Fechter's Hamlet, did not insult Horatio by assuming superior wisdom, and exclaiming, "There are more things in heaven and earth, than are dreampt of in your philosophy." He accepted *philosophy*, by which the pronoun possessed the same significance as when Edmund Kean substituted *our* for your.

With arm linked in Horatio's, Hamlet said, "Let us go in together." Leaving Marcellus down stage, he addressed to him the parting injunction:

"And still your finger on your lips I pray." The line is certainly intended for Marcellus, who cannot be included in Hamlet's invitation, for Hamlet must impart the Ghost's secret to Horatio, the two friends not meeting again until the third act. There was no ranting in the rendering of the couplet, "The time is out of joint," etc. Its power was in its concentrated desperation. Fechter pointed the moral of the soliloquy, "To be or not to be," by bringing on an unsheathed sword, as if he had again been contemplating the suicide that would free him from his oath.

The blond hair of Fechter's Hamlet, was not original with him. He confessed he obtained the suggestion from Goethe, who declares, that as a Dane, as a Northman, Hamlet is blue-eyed and fair-haired by descent. The closet scene with the Queen was a series of tragic changes. Having killed Polonius, he elaborated Shakespeare's few words, by the agony of his expression, as to having made so fatal a mistake, and by throwing away his sword that it might not be repeated. The excitement caused by the Ghost's entrance turned to regret at his departure. There was also a tenderness toward his guilty mother, who finally knelt to him. Fechter raised her up at the words, "Confess yourself to Heaven," etc.

When Hamlet bade her good night, she attempted to bless him, but was firmly though not unkindly, repelled. Then followed: "And when you are desirous of being blessed, I'll blessings beg of you."

Before the sobbing Queen retired, she once more turned to her son, exclaiming, "Hamlet," (this was Fechter's interpolation) and stretched out her hands for filial embrace. Hamlet held up his father's picture, the sight of which spoke volumes to the miserable woman, who tottered from the stage. Kissing the picture Hamlet sadly said, "I must be cruel, to be kind." Then picking up the lamp he crossed the stage and raising the arras looked on the dead body of Polonius exclaiming, "Thus bad begins, and worse remains behind."

In the churchyard scene, Fechter changed the time, having it a brilliant sunset, thus making a sharp contrast between the brightness of nature and the grief of humanity. His apostrophe to "Poor Yorick," was singularly pathetic, and I have only heard one actor read it with the same sweetness and beauty, and that was our great and noble Edwin Forrest. "Here hung those lips, that I have kissed, I know not how oft."

Fechter carried the skull almost to his lips, and then handed it to Horatio, with a shiver. When the funeral procession entered he retired up stage, at the lines, "A ministering angel shall my sister be, when thou liest howling." Fechter turned amazed, "What the fair Ophelia?" And overwhelmed with grief, fell on a tomb and buried his face in his hands. He did not jump into the grave as all Hamlets did in the past, but very wisely abstained from the absurdity. He did not approach the grave until his last word was spoken, then gazing in agony on the gaping grave, and at Ophelia's body, and was dragged off the stage by Horatio.

As a swordsman Fechter had no equal, therefore the last scene was filled with interest. The stage setting was novel. In the background ran a gallery to which a short flight of stairs led on each side of the stage, and by

FECHTER AS HAMLET.

which all exits and entrances were made. To the right stood the throne, on which sat the King. Laertes when wounded, falls uttering the words, "The King's to blame." Fechter turned suddenly toward the throne, in search of his victim, who had stolen up the opposite stair, shielded by a group of Courtiers. Discovering the attempt to escape, he rushed up the left-hand stair, met the King in the center of the gallery and then killed him. Here was a change from tradition. He was not butchered in the old way, and there was one dead body less on the stage.

As he descended the stairs, one could almost feel the potent poison stealing through his veins; then with an agonizing cry, "The rest is silence," he fell dead on the body of Laertes, thus evincing his forgiveness of treachery, and his love for Ophelia.

Fechter, when he first arrived in this country, gave us the ideal Hamlet. He was graceful, supple as an athlete, thoroughly manly, courtly, and picturesque in his flaxen wig, and he had the courage to give us a new Hamlet. One of the worst vices of the age we live in is the shameless disregard of truth about celebrities, by speakers and writers who have survived them. In writing thus of my friend and benefactor, it is my purpose to remind the world that it has forgotten one of the brightest and most gifted actors that ever trod the American stage. He was a master of his art, the greatest of stage directors, expert on costumes and scenery, color and groupings, theatrical effect as assisted by paints, powders, and wigs, in all of which his influence for good was manifest.

The very grease paint that is so popular to-day was his invention. Many a time in his dressing room have I mixed it under his direction, on a small porcelain palette. The pain and mortification that he suffered from the jealousy and ingratitude of some of his associates I try to forget. The petty spite that assailed him can do him no harm now. The misfortune of an ungovernable temper was his besetting sin, the one enemy to his prosperity, and his greatness. He paid the penalty and none could regret it more than does the writer, who played with him in all his repertoire with the exception of his last production, "Love's Penance." Nothing could exceed the exquisite beauty and skill of his stage management. I found him absolutely unselfish, and a man who never thought of depending entirely upon himself. He engaged the best actors he could get, and spared no expense on scenery and appointments. When on the stage he never sacrificed another actor to his own professional vanity. Every one had his chance, and *he* must have been a fool who did not profit by his invaluable hints. I owe him a debt of gratitude which I can never repay. Speaking of his acting, I may say it was noble and romantic, with the added merit, that it was always founded on truth to nature.

That Fechter was a sculptor of ability is conceded. He gained the first prize at the Beaux Arts, won the grand medal that sent him to Rome at the Government's expense, and there gained the prize with his "Good Samaritan." A clever painter, a writer of ability, his lively mind to use his own expression, "was full of plots." His power of invention was remarkable; he always had a new plot for a drama on hand, and it was nearly always original and dramatic.

THE PROBLEM OF THE EFFECTIVE POSTER

How the Eye of the Public May Be Caught and a Message Conveyed That Will Draw Business to a Theater

BY ARTHUR EDWIN KROWS

PERHAPS two million dollars are spent annually for display pictorial printing by American motion picture companies. When this expenditure was anticipated, about a year ago, some of the important concerns summoned poster artists of international reputation to design for them. In a number of cases work of real distinction was reproduced and placed through the exchanges and theaters all over the country. But the experiment, having been given time in which to demonstrate, was deemed a failure. And now there seems to be no market for so-called "artistic" work in the line. Distributors were forced to the conclusion that theatergoers prefer photographic likenesses of Charlie Chaplin, Geraldine Farrar, William S. Hart, Theda Bara, and Douglas Fairbanks to posters that are superior from the decorative standpoint.

The reason seems to lie in this: If the subject of the poster is a popular star, it is an advertising advantage to have him recognized. The closer the likeness to fact, the more readily will it awaken public recollection of having seen the star and having enjoyed his work.

Here at once, one has a serious limitation in poster design. There should be little or no idealization of a portrait figure in a poster because it tends to modify the resemblance. Suppression of details is permissible, but there must be a vivid and accurate impression of the original. All of which seems to controvert the best traditions of Aubrey Beardsley, Will H. Bradley, Louis Rhead, and those other splendid artists who have done so much for the modern poster.

Trademark Posters

When Grace George went on tour in the Winthrop Ames revival of "The Truth," Mr. Ames decided to put into practice some ideas of his own about economical and more effective posters.

First of all, he wanted a special style of poster that he might copyright and use for all of his attractions, that the general appearance alone would have the value of a trade-mark. Next, he wanted to gain the maximum of efficiency from the space at his disposal. To achieve the latter, his stand became a twenty-eight sheet, including the space usually devoted to the four-sheet date. Around the outer edge he placed a fairly deep border in old chap-book style, with wood-cut cornucopias, fruits and flowers, in bold, black delineation.

For the date, a two-sheet panel, appropriately framed by the wood-cut design, was marked out at one end within the general border, while a similar "box" stood at the other end to balance. This second panel was to be used for a lithographed portrait of the star, perhaps, pasted in, or a list of important players in the cast. The space between was occupied by type, semi-script letters reading:

Winthrop Ames Presents
GRACE THE
in
GEORGE TRUTH
By Clyde Fitch

arranged so that if the man who runs while he reads, caught a glimpse of only one portion of the stand, he would still get at least one point of interest, The border was in black; and the type was in black. The color note was struck by a daring effect in addition to that of the sheets in the panels. From one side to the other, the stand was divided into wide, vertical stripes, every other one made to appear pink by a screen of red lines. In its way, it was the most striking stand of the year.

At this point may be drawn the distinction between starring and featuring a given player. The distinction is not altogether in relative sizes of types; it is also the order in which names of play and player appear.

JOHN BARRYMORE
in
THE FORTUNE HUNTER
By Winchell Smith
is starring Barrymore
John Galsworthy's Masterpiece
JUSTICE
With
JOHN BARRYMORE

is featuring him. The instances are taken from actual stands.

Various other poster economies suggest themselves from time to time. Lee Kugel, as press representative to Joseph Bickerton, Jr., used one twenty-four-sheet stand simultaneously to announce the last weeks of "Adele" and the coming of "The Rule of Three." Selwyn and Company used a twenty-four at once to exploit "Under Fire" and "Rolling Stones"; but observe that these two attractions were playing at New York theaters then belonging to the same management, the Hudson and the Harris, significant because the management usually shares in a given amount of poster advertising; and the sharing would be difficult to negotiate if the two theaters were under different managements although leased by a single firm.

Still, I recall that Cohan and Harris did advertise on a single twenty-four, "On Trial," "The Miracle Man," "The Cohan Revue," and "Hit-the-Trail Holliday."

Posters made with an eye to economy need not prove dead loss in event of failure of the attraction for which they were made. Some fine lithographed portraits of Grace George, forming an eight-sheet at one end of a twenty-four for her lamented vehicle, "Jim's Marriage," became useful when made the middle section of a stand flanked by two improvised eighths, in the Ames revival of "The Truth" on the road. Of course, stock productions frequently buy up "paper" originally made for metropolitan failures, so salvage is always likely.

As to the Message

Like all other advertising, the most important thing is the message, the manner of expressing it being secondary. In a way, a poster of "Hobson's Choice," by Harold Brighouse, produced in 1915, showing an indignant-faced old man

dragging a protesting young man along by the ear, and with the caption, "See the play and you'll understand the picture," was conscious of this fact, while it showed a laudable tendency toward better poster things.

The merely "pretty" poster means little. The poster must "sing from the boards." The old melodrama posters, with their thrilling scenes and arresting captions like, "Unhand Me, Emory Hollingsworth, or I Shall Blow Your Peace-Destroying Powder-Plant to One Million Little Pieces," or "Where Is My Wandering Boy To-Night?" gave definite inkling of the plot, and invited one to the box-office more subtly than the "Hobson's Choice" poster, that starts little speculation as to story and frankly asks for patronage.

Older showmen may have lacked polish and detailed efficiency; but they certainly understood poster values—pictorial values in particular. The message of the lettering on posters is simply a matter of good advertising—careful selection of sales points.

Everything, of course, depends upon the play. In the case of "The Truth" revival, the names of Winthrop Ames, Grace George, Clyde Fitch, and the title of the play were all good sales points, whereas another production might have nothing by way of producer, author, play title, or cast, to arouse expectation of seeing something worth while. Here is an instance of making capital out of sales points apart from the play. Before "The Great Lover" opened in New York in 1915, its title had not been agreed upon. Therefore, this announcement appeared upon the boards:

At the Longacre Theater
Monday, Nov. 8
Cohan & Harris Will Present
LEO DITRICHSTEIN
and FREDERICK and
FANNIE LOCKE
HATTON

The names of a highly-successful management, a star and two authors, were sufficient to awaken public interest.

(*Continued on page* 13)

FEMINISM ON THE STAGE CALLED WEAK

Plea for Modern Type That Will Reflect Worth While Women of the Present Day

BY WINNIFRED HARPER COOLEY

THE New Woman may be rampant in modern life, and Suffrage a coming fact in the East and a time-worn one in the West; Shaw, Ibsen, Hauptmann, Strindberg and the other Highbrow dramatists may have thundered of the Feminist in their plays read in drawing-rooms—but the Stage seems to pursue its peaceful way, ignorant of any changes since the fainting, langorous Mid-Victorian damsel!

Lydia Languish may not languish in just the same manner; for styles change—but the inspid maiden, never seen on sea or land, *off* the stage of theaters, with her debutante slouch and sugary babyish habits, still is with us, to the exclusion of any possible real, flesh-and-blood human woman.

The musical comedies are not the only vehicles that demand absolutely fresh *peaches*, and scorn the mature, able, clear-thinking woman. All of the action of a drama goes to the man, generally speaking, all of the real *interests*. Agreeable farces such as "Get Rich Quick Wallingford" and its prototype, "Turn to the Right," have female characters solely to provide dear little wives for the interesting and active crooks when they shall have reformed. The girls never are differentiated in character. One may be a blonde, one a brunette; otherwise, they are identical. It cannot possibly make the least difference which one carefully drawn male character chooses, and which, the other. They are just dolls—girlies. The vast majority of the stage women are but pegs on which to hang fashionable clothes—or male emotions.

"Just a Woman" would express what most stage heroines are; just a woman was supposed to be, until the dawn of this century. The trouble is that theatrical managers are Rip Van Winkles who have not wakened up to the fact that women are no longer toys and nondescripts. It is indeed a rare manager who gingerly ventures away from the age-long accepted traditions, and gives the hungry public a real, feeling, thinking girl, who leads an actual existence, suffers, sins, or lives. When such a heroine is timidly offered the theater-going public, it eats her up and clamors for more and the producer reaps a fortune out of a "Within the Law," or a "Common Clay"—but the other managers sleep on, and insist that all stage women be puppets.

There always has been one exception to the saccharine, cloying woman; that is, the adventuress. There, in truth, the author dared let his knowledge of human nature have full play, and the result is a delightful list of real women, with wit, humor, cleverness, passion, high temper, and all the characteristics that make people, real people. No one censored the dramatist for giving thoughts and feelings and action to a bad woman; for he did not thus offend any sacred tradition; but a *good* Woman, and especially, a Pure Girl, simply must be colorless!

Result inevitable; we adore all the adventuresses of the stage; yet find little in common with the heroines. What an insufferable bore was Lady Windermere (who must be sheltered and protected from her own mother!), but how appealing was the mother. This "big" part was always played by the great actress, but we cannot recall who played young Lady Windermere.

"The Argyle Case" had a powerfully fine, strong, self-sacrificing woman, who was wonderfully played by several excellent actresses in turn. But of course, she had a Past, and was thrown out. The heroine was protected and worshiped, and needed only to be *any* sweet young girl. It would have been positively fatal for her to display any mentality or resourcefulness; she must just cling to the detective-hero, and hamper all his movements, so that he could do all the courageous stunts, as befitting his manhood. At least, that is the verdict of the managers.

All of the able, mature, intellectual actresses I ever have talked with have lamented and raged over the lack of intelligent knowledge of our sex displayed by the producers. The veteran and unconquerable Mary Shaw has phrased it in a dozen ways, humorous and satirical, describing how the stage directors will stop an actress in her effort to portray a feminine character as she knows a real woman would act, shouting, "Not that way; be coy and yielding and sweet!"

That this particular brilliant mentality was able to take "Mrs. Warren's Profession" across the continent, and even present it before one of the biggest men's organizations in Los Angeles, was a miracle to the managers, who feel the public pulse and still assert "It can't be done; the public won't stand for anything but a clinging, immaculate heroine."

Another searching mind, flashing wit, one delving deep into the realities of human thought and feeling, is the dramatist, Edith Ellis Furness, and she can give a whole epitome on this subject. It is maddening, according to her, for the dramatic author or the actress to be forced to mould her interpretations of her own sex after the ignorant conceptions of sometimes illiterate directors or stage managers. A mind that could have dramatized "The Devil's Garden" surely knows the psychology of human suffering as no commercial hireling could, were he a passionate delver into the human abyss. But it is safe to bet that both these wondrous women are very unpopular with managers!

The wearisome monotony of the stage heroine, the thin, oh, so thin, flat-chested, slip-of-a-girl, with sloping shoulders and protruding stomach, the baby drawl, the insipid wisp-like voice, would not attract any living audience at two dollars a seat were it not for the vital comediennes, character-women, or adventuresses. A Feminist is a woman who thinks and feels, and believes in sex-equality, and that a woman ought to develop her talents and do her share in the world's work, and be well paid for it; that she should be judged according to her positive value, balancing all her good and bad characteristics, as men are judged by their sum total, not be held merely to a negative "virtue," without active fine qualities. If this is too complicated a definition,—then, a Feminist is *one who believes in giving woman a square deal!*

"Magda" was a Feminist. She returned to her provincial home town and stirred up the sluggish, repressive villagers, showing them color and action and charity. She had gone into the world and made good. What mattered sundry small slips and frailties?

Nora in "A Doll's House" was reborn a Feminist when she learned that men have kept wives ignorant of law and business only to excoriate them if they ignorantly, through the noblest heart-impulses, break the business codes.

The American girl in "Within the Law" became a Feminist when she had been falsely imprisoned, being accused of stealing in a department store where her employer paid starvation wages. "If that is man-made law and man-made economics" (she virtually said), "then I will not break it, for it is too strong and devilish and can break me; but I will *keep within the law, and outwit it!*"

And the young servant whom all men tried to seduce in "Common Clay" became a Feminist in resenting the injustice of the double sex-standard, which crucifies the girl and lets the man go free. This lesson is pressed, again and again, in dramatic court-room scenes where girls are tried for murdering their betrayers.

These instances seem to disprove my contention that dramas seldom have vital characters for heroines, or permit women to be mentally alert and interesting, unless they be the adventuresses, war spies, or comic impersonators. But these plays cited are the brilliant *exceptions*, and are so tremendously popular that they prove my second assertion—that the public is ahead of the producers!

The world wants real women, not dolls; but the world does not always know what it wants. It likes everything Mrs. Fiske plays, because Mrs. Fiske is a virile, intellectual interpreter. As a matter of fact, her plays for years have been poor ones, yet her exuberant personality and intellectual mastery have swept her audiences along waves of enthusiasm. A line in her most recent play, "Erstwhile Susan," by the way, was radical to such an extent that had it been uttered by a Socialist or Feminist or sociologist, that unfortunate being would have been crucified by press and pulpit. It was something to this effect: "Every woman has a right to have at least one child, and no questions asked!" There was quite heavy applause at every performance, accompanied by considerable laughter.

In "Under Sentence," the prison reform play, the heroine is a superwoman. So abnormally clever is she that she outwits the plutocratic scoundrel who has such political power and so many grafts that he is invulnerable to the efforts of any men. Of course, this tremendous ability on the part of a woman is softened and excused by the fact that she exercises her gigantic brain solely for LOVE. It is her husband who has been cast into prison, innocent, by the millionaire ogre, and the wife naturally rises to superhuman heights in her conjugal passion for revenge. *No heroine ever would be clever for her own sake!*

"The Unchastened Woman" was a Feminist play, by a Feminist author (Dr. Louis Anspacher, a Jewish Rabbi) although at first blush it would seem just the opposite, for it portrays a very vampire of an old-fashioned female, who demands all and gives nothing. She is the worst type of the idle wife, whose extravagance and lack of responsibility, coldness and lack of any reciprocity in marriage torture her husband insidiously. There was a real Feminist in the play. The unchastened woman was the extreme of this self-supporting, self-respecting, talented little woman, whose husband she sought to fascinate. That Settlement worker and dweller in a "model tenement" was the Feminist; she scorned to "hold" her man, if he were no longer hers, but was intelligently tolerant and forgiving with her mate till he found himself. Earning her own living, she could step out into the big world alone, if he was faithless, without a whine for "protection." The play teaches ultra-modern Feminism by indirection; for the "old" type, who regard husbands as banks, and the U. S. Customs as an institution, to be cheated, and all men as their prey, and life as a lazy game, was so obnoxious that the audiences instinctively turned to the woman who is intelligent in business, conscientious in private, and *square* with every one.

Brieux is a champion Feminist, with his "Damaged Goods," and his "Woman on Her Own," which has never found a commercial producer in America, but was put on at the Plaza by a woman. This depicts the competition in France in the labor market, when women were forced to go into the factories once employing only men. It is a sex-war, a cruel fight to the finish, induced by the ignorance of the men, who had not learned the lesson now known to labor unions, that it is *not feminine competition, but feminine underbidding, that drags down wages.*

Shakespeare was immeasurably beyond his time in creating so many strong-minded heroines. Always they were sweet; but they were wonderfully clever. Portia, as an extempore woman lawyer (in the sixteenth century, God save the mark!), quite wiped up the floor with all the male intellects. Lady Macbeth was a mighty personality, whose husband, although a king, was something of a mollycoddle. Rosalind practically proposed to Orlando; and Viola was frank in loving.

Tolstoi gave the world the first Feminist novel, "Anna Karénina" (dramatized, and played by Virginia Harned), depicting the cruel impossibility of love triumphing when a woman defies society and gives her life, outside of marriage. "Resurrection" showed the degradation into which the world pushes the girl who is seduced, while her seducer remains the toast of society. He, in this case, experienced an awakening and realized the age-long injustice, and sought her out even in darkest Siberia. No one can forget the horror of Blanche Walsh's depiction of the poor stunted creature, the product of this manmade world.

In melodrama women are permitted to expiate sin and get even with sex-injustices by a strong appeal to the sympathy of the audience—just as they often are acquitted of a murder of their seducer by the personal appeal to a jury. But in the ordinary dramatic plot the principal character must be a negative, cooing ingenue (as uninteresting from the standpoint of actual human knowledge or deep experience as is the average high school miss) or a tender mother, who rises to heights for the sake of her little ones. Yes; a heroine may display character and resourcefulness only if it be in behalf of her children!

But do we ever have a play of modern business or social reconstruction, or

(*Continued on page* 20)

AS WE WERE SAYING—

By Mademoiselle Manhattan

White, N. Y.
PEGGY WOOD,
In "Love o' Mike."

I AM profoundly shaken with a sort of personal gratitude to high heaven that not too much hair has been conferred upon the dome of thought under which are hatched the kindly, benevolent schemes of Daniel Frohman. A shock of curls would so interfere with the bays and laurels with which the president of the Actors' Fund must be crowned. Time which money could not buy, experience which might well be capitalized to his own financial aggrandizement, a broad benevolence and a high personal fidelity to the cause he serves, anoint Daniel Frohman as the very heaven-sent head of the great beneficence of the dramatic profession. I like to call the Actors' Fund a beneficence, rather than a charity, for the latter word has been so bitterly abused since that day when it was written, that "The greatest of these is Charity."

I am just away from Mr. Frohman's office, where that big man has been spending quite ten minutes praising the actors and actresses who are working overtime at this moment to make Friday's Fund benefit at the Century Theater a success. "Just think of Blanche Bates stopping up nights when she is so busy with a new production that she hasn't a minute through the day to rehearse her part in 'The Girl of the Golden West,'" said Mr. Frohman, "and think what fine kindness inspires Hilliard and the other members of the cast, to get together and work like Trojans for the success of the benefit. And Elsie Ferguson! I wish you could see that girl throw herself into the benefit with an enthusiasm that is magnetic and infectious! It is wonderful, and you have to be proud of the men and women who give their time, their enthusiasm and the best of their art to the cause." Of course, Mr. Frohman personally mentioned every player who is concerned in Friday's benefit, and he had a word of praise for each individual, omitting only the key to the family clock, who is of course the entirely necessary and indispensable Daniel Frohman himself.

I wonder what has happened to Lucile, who used to make such wonderful frocks for the stage? Whether it is a tardily developed sense of malign humor, or whether Lucile has gone in so seriously for upholstering automobiles that she has become stale on gowns, I know not, neither can I say; but something has certainly befallen her one-time smartness.

I think Laura Hope Crews has a damage case against Lucile for the gowns she is wearing in "Her Husband's Wife." Of course, it is not an easy thing for any woman to come into comparison with Marie Tempest's perfect taste and "rightness" about clothes, but why poor Laura, who is so clever and who has such good points for any dressmaker to work up to, should be dressed in the Christmas tree pink effect that seems created for the express purpose of making her appear to have head, hips and ankles several sizes larger than heaven created them, only Lady Duff Gordon's personal conscience, and Lucile's professional ideas of right and wrong, may know. The first and last dresses, which are conventional tea gowns that any one could construct from a pattern, are right enough, but the other—ouch.

I think that George Tyler must have another play in hatch, for I met one of the prettiest of our actresses a few days ago, clutching a contract in one hand, and a skate bag in the other, as she dashed away from the Tyler offices. I like Nannette; she is a dear, really, but I don't think it was clubby of her, not to tell me just what she was engaged for. Do you?

La-la-la. Did you believe that there could possibly be, in the whole civilized world, anything like the Cocoanut grove at the Century Theater? Me? I feel about that whirling and comet-like swirl of glory exactly as Wilton Lackaye felt the first time he drank tea at Nat Goodwin's place in Shooter's Hill, just outside London.

After seeing the venerable yew hedges, the box borders that were planted centuries ago, the old, old rambling house with its dodderingly venerable furniture, Mr. Lackaye was shown a vista of old oak trees which arcaded straight down to the edge of the Thames. "What do you think of this for a home for a bright young American actor?" demanded Mr. Goodwin, while Lackaye's eyes bulged at the charming prospect. "My Gawd!" ejaculated the original Svengali, "I don't believe a word of it!" And that's exactly what you feel like saying when the Cocoanut Grove captures your eye and paralyzes your powers of expression. Yon don't believe a word of it.

William Hodge has got religion. No, he hasn't hit the trail of Devil Bill, as they call the wealthy Mr. Sunday in Chicago, but a regular preacher occupying a regular pulpit, has announced to the saved and the lost in the Windy City, that Mr. Hodge in "Fixing Sister" is a grand and orthodox preachment—or words to that theological effect. Whereupon, Master Johnnie Donnelly, who distributes tracts in behalf of his fair-haired star, rushed forth to his tailor and ordered a clerical waistcoat and collars, which he will wear while inciting publicity in the interests of Mr. Hodge's present season. My! I should like to see Mr. Donnelly in that sacerdotal garb. Shouldn't you?

Every now and again, I like to sit cheerfully down amid the wreck and ruin that some pessimistic soul points out as overwhelming the world in general and the theater in particular, and count up a few of the blessings denied our ancestors, but which we who live today enjoy.

And I always count it a big and beneficent thing that I live in an age that is illumined by such men as Theodore Roosevelt and Thomas Edison and Marconi and Cooper-Hewitt, and that my theatrical memories reach from Joseph Jefferson and Eleanore Duse and Frank Mayo and Fanny Davenport, down to Leslie Carter at her palpitant best and Mrs. Fiske and E. H. Sothern and Virginia Harned (for, of course, we all are quite agreed that our fine Sothern touched high-water mark of achievement when he played Hamlet to Miss Harned's Ophelia, and the chap in "The Sunken Bell" to Miss Harned's unapproachable Rautenderlein) and Mary Garden and Caruso.

I am thankful that I can recall the beauty of Maxine Elliott and Lillie Langtry, of Lillian Russell and Jane Cowl and Edna May, the lyric charm of Frances Starr's delicate art and the sensitive humor of Fay Templeton's comedy and Marie Tempest's.

I am glad that I knew Paderewski at his best, that the fresh young voice of Geraldine Farrar early sung its way into my heart and that I live in a golden age enriched by more musical art than has ever blessed other decades.

I am glad of David Belasco, and proud of "Jim" Hackett and happy that I know that group of men we call "commercial managers."

I give the high sign to friend Erlanger and Frohman and Marc Klaw, for their energizing impetus to dramatic art in lifting the theater out of business chaos and obloquy and establishing it upon a basis where great capitalists recognize the stage as a legitimate business enterprise worthy of financial support.

I am glad of Charlie Dillingham and Lee Shubert, of Henry Savage and of that propulsive force named Oscar Hammerstein, who sped music along to higher roads than the Heavenly Maid had ever trodden in her wingless way of song across our continent.

White, N. Y.
GEORGIA O'RAMEY,
In "Miss Springtime."

MAKING THE ROUNDS IN ONE NIGHT

(*Continued from page* 5)

of the temple of song was when it was vacant.

The next stop was in Forty-second Street. Belasco's was the only legitimate house in the thoroughfare at that time. Hammerstein's vaudeville house was on the corner at Seventh Avenue, and the first roof garden performance I saw in New York was there that night. The next jump was over to Hammerstein's New York theaters—two of them under the same roof. You could see vaudeville and the legitimate for one price.

It was a long drive to 125th Street, to the Harlem Opera House, the only theater in the Harlem district.

Licketysplit we returned and reached the Murray Hill in time to see the last curtain on Ned Harrigan.

We had not taken in the Bowery houses. We had no time if we had cared to make the call. When we got back to the St. James hotel it was 12:30.

There was no Rialto in New York then. No theatrical center. And that was only twenty years ago.

FRANK H. BROOKS.

THE PROBLEM OF THE EFFECTIVE POSTER

(*Continued from page* 11)

In the case of William A. Brady's production of Benjamin H. Chapin's play, "Lincoln," the poster depicting simply the long, homely figure of "Honest Abe," hat on and with shawl about his shoulders, seated in a chair, lost in thought, had a tremendous "punch." The picturesque characters of "Mrs. Wiggs of the Cabbage Patch," presented individually on three-sheets, had positive "human interest" appeal, particularly because the book had been widely read before the play was written.

The lithograph prepared under direction of Winthrop Ames, for "The Blue Bird" at the New Theater, was so satisfying from the standpoints of attractiveness and artistic design that it was reproduced as a cover by a leading theatrical magazine, and hailed everywhere as the stand of the year.

White, N. Y.
NAZIMOVA AND MITCHELL LEWIS,
Appearing in "'Ception Shoals," at the Princess.

ESTABLISHED JANUARY 4, 1879

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MANAGERS TALK FOR MIRROR READERS

THE PUBLISHERS of THE MIRROR believe that this, the Annual issue for 1917, achieves its purpose in reflecting conditions as they exist on the stage and in the domain of the photoplay.

Admittedly, these are uncertain times in the amusement world and forecasts concerning what is liable to transpire within the next year are apt to be of slight value, save when they come from the men whose plans are actually maturing to cover that period.

Recognizing this, THE MIRROR went to the producers, whose activities of necessity govern the entertainment of the entire country and in other columns of this issue presents their views as they have not been presented in any other publication.

The opinions expressed in the article which leads the dramatic section and those found in the signed statements from photoplay producers are varied and interesting and likely to lead readers to dissimilar conclusions. For our own part, we interpret the sentiment of play producers to be in favor of musical comedy as the most profitable venture where pictures offer competition. Also there appears to be a tendency to delay the presentation of serious plays until after the war. Makers of pictures are encouragingly optimistic and at one in a determination to better the artistic quality of their product. We believe that these statements may be read with profit.

For the rest, the articles printed in this issue were selected with a view to giving every branch of the dramatic and picture field a fair representation.

CONCERNING THE BOOTHS

AN esteemed contemporary says in a charmingly gracious way that THE MIRROR's editorial on the surviving Booths (printed in our issue of Jan. 13) is wrong so far as it was made appear that the Booth who died in Colorado, Dec. 30 last, "was not John Wilkes Booth, brother of Edwin Thomas Booth, the great actor." Quite right. And we do not attempt to explain the mental gymnastics which put the statement where it was, or how it landed, after a carefully arranged table of consanguinity had been made.

The point of THE MIRROR's editorial was an exception to the New York *Sun's* statement that in the death of the Colorado Booth the line of actors of that name became extinct. We maintain that THE MIRROR's point was well taken. It has not been demolished, so far as we have heard. The news dispatch of the death of the Colorado Booth stated distinctly that the man who died was John Wilkes Booth. The *Sun's* editorial said it was John Wilkes Booth. No Colorado newspaper that comes to the THE MIRROR has denied that it was John Wilkes Booth who died in that State last month.

Our latest information is that the Colorado Booth was a nephew of Edwin Booth and a grandson of Junius Brutus Booth. This does not fix the paternity, as Edwin Booth had more than one brother.

Perhaps our critical, or hypercritical contemporary, can enlighten us on the history of the Booth who died in Colorado. Moral: When you are juggling facts, use all the balls.

WANTED, A SHAKESPEAREAN PLAYER

IF we may be permitted to paraphrase the Coney Island barker, "Now is the time to get your Shakespearean play." Unless Sir Herbert Tree decides to come this way before the season reaches its frazzle, there will be no Shakespearean product in New York other than "The Merry Wives of Windsor" at a playhouse somewhat remote from the Rialto. It is fortunate that the great swash-buckling character of this play—indeed of Shakespeare's time and all times—is impersonated by Thomas Wise, whose concept of the part is conceded to be all that is necessary.

But after the much ado that was made over the tercentenary, especially in New York, it would seem as if we were either surfeited with Shakespeare, or that there wasn't enough to go round. Sothern quit the field when the honors were full upon him. Of course, when Sothern quit, Marlowe went with him. We do not know what Mantell's intentions are, but it is evident that he has none so far as this immediate quarter is concerned. Sir Forbes-Robertson may come back, but not soon.

It looks—it must be admitted, that the range of vision is a bit hazy—as though we shall have to revive the barn-stormer if Shakespeare is to be kept green, and even the barn-stormer is becoming scarce. Or has he broken into the picture realm?

HEARD ON THE RIALTO

CRITICAL FIRST-AIDS

Barrie and "whimsical" go together,
"Superb technique" for Pinero,
Veiller crook plays require "exciting,"
While Maughan provokes "a grin or so."
"Finely satirical" fits Mr. Shaw,
And "punch" goes with Broadhurst's name,
You must find the right word, or you'll be quite absurd
In expressing each dramatist's fame.

Enthusiastic reports continue to reach New York of the presentations on tour of "The Masquerader" and "Hearts of Erin," two attractions which are yet to have Broadway productions. Emissaries of certain New York managers who have seen nearby performances of the plays predict great success for them here.

"The Masquerader" is a dramatization by John Hunter Booth of Katherine Cecil Thurston's novel. It is said that it will be presented in New York within five or six weeks, under the direction of Richard Walton Tully, with Guy Bates Post in the leading role. "Hearts of Erin" is the latest operetta by Victor Herbert and Henry Blossom. It will probably open Joseph Weber's new theater in the Fall.

Madison Square Garden, like many another venerable institution in New York, is to give way to the march of progress, according to present reports. But though a cloak-and-suit house reaching to the skies is erected on its site we will still cherish our memories of the old resort—memories of six-day races when Charley Miller, "Dutch" Waller, Teddy Hale, Leander McEachran, and Harry Elkes were the leading (and what is more important, single) entries; of Horse Shows in which Alfred Vanderbilt always won the leading number of prizes, of the circus in which "Slivers" was, to us, the most important item; of the dog, automobile and other "shows." Theatrically, it has been notable for the production in another part of its spacious building, of "The Weavers," one of the greatest dramas ever written, and "The Passing of the Idle Rich," one of the most inconsequential plays ever to have been staged, and which, if we recall correctly, lasted two-thirds of one evening.

Who can ever again question the illimitable variety of the American stage after witnessing in one season the presentation of "Pollyanna," the play of optimism rampant, and "The Life of Man," which shows us as being born miserably, living miserably and dying miserably?

What has become of the old-fashioned manager who used to produce plays under the name of "The Girl From ——"? Among the cities, countries, cabarets and costumers that have been utilized at the house of this ubiquitous damsel are Brazil, Gottenberg, Rector's, Child's, Utah, Kays, Dixie, U. S. A., Eagle Ranch, Golden West, Maxims, My Home Town, States, Ireland, Vienna, Paris, Bagdad, 'Frisco, Hamburg, Grand Rapids, Up-There, Sun-Kissed East, Yankee Land, and Yonkers.

(Tagore, the Indian poet, has sailed for home, declaring that we are nothing more than "impotent and crude." News Item)

What ho! Tagore
Don't seek the door
With feeings sore
And say that we are nothing more
Than "impotent
And crude"
Next time you visit us we promise
We'll not be quite so
Rude.

SOUSA SPECTACLE FOR "HIP"

Reliable Report That Dillingham Has Secured Work of Famous Conductor for Next Season

The new spectacle to be produced at the Hippodrome next Fall is to be contributed by none other than John Philip Sousa, according to reliable reports which the MIRROR has just received. Charles Dillingham has arranged with the famous bandmaster, who is now on tour with last season's Hippodrome production, "Hip Hip Hooray," to furnish a story, which will be the basic idea of the spectacle, together with the music which will accompany it.

The basic idea of the story, as the MIRROR has learned, will be made up from a deck of cards, each card to represent a character. Sousa wrote a light opera upon this idea several years ago. It was produced under the title of "The Queen of Hearts," but failed to win any substantial success, owing, it is said, to the composer's inability to develop the story as he wished. During late years, however, he has found time to work out his theme, according to his plans, hoping for just such an opportunity as a Hippodrome presentation offers.

With fifty-two basic characters, the scenic investiture will appropriately be as elaborate as it is varied.

STAR OF "BIG SHOW"

Annette Kellermann and Her Company Take First Place at Hippodrome

Annette Kellermann is now the star in "The Big Show" at the Hippodrome. By means of a new superstructure over the stage proper a spectacular aquatic scene has been devised which does not interfere with any of the other features of the performance. Miss Kellermann appears in her own aquatic creation, "The Queen of the Mermaids," assisted by her company of two hundred water nymphs, sprites and mermaids, together with all the Hippodrome chorus girls.

The lyrics of this fantasy were written by Anne Caldwell, with a musical setting by Raymond Hubbell. All the water nymphs were trained by Miss Kellermann, while the entire production was staged by R. H. Burnside, the Hippodrome's general stage director.

"THE WANDERER" STAGED

Biblical Play Is Given First American Production at Manhattan Opera House

"The Wanderer," a Biblical play by Maurice V. Samuels, founded on "Der Verlorener Sohn," by Wilhelm Schmittbonn, was produced for the first time in America at the Manhattan Opera House Jan. 23. Scenes are laid in Holy Land and in Jerusalem three thousand years ago. In general "The Wanderer" follows the parable of the prodigal son as narrated in the Gospel of St. Luke. The play has been staged by Ben Teal, with dances arranged by A. Kosloff, and the incidental music is by Anselm Goetzl. The scenery and costumes are from the original designs of Stern, the artist for all of the Reinhardt productions, and whose last work seen in America was the production of "Sumurun."

The cast includes Nance O'Neill, Florence Reed, Beverly Sitgreaves, Janet Dunbar, Clara Blandick, Harda Daube, James O'Neill, William H. Thompson, Charles Dalton, William Elliott, Lionel Braham, Pedro de Cordoba, Macey Harlam, Frederick Lewis, Sydney Herbert, Frederick Burton, Stephen Wright, Sydney Mather, Henry Duggan, Walter Gibbs, Edward Martyn, John Morrissey, Ernest Cove, and Mlle. Sofia Karty, premier danseuse of the Royal Opera, Copenhagen.

BUYS "THE FUGITIVE"

Oliver Morosco Gets Galsworthy Play from the Shuberts

Oliver Morosco has purchased from the Shuberts the rights to John Galsworthy's drama, "The Fugitive," and will present it in New York this winter. The Shuberts, it is reported, relinquished the play following their inability to agree with the author upon the selection of the cast.

Mr. Morosco's purchase of "The Fugitive" is said to have been inspired by a desire to become more closely associated with the intellectual drama. There is a strong likelihood that he will use the play to open the new Morosco Theater in West Forty-fifth Street. Emily Stevens is said to be under consideration for the leading role.

"Canary Cottage," a musical comedy of the type of "So Long Letty," and written by Elmer Harris, Earl Carroll and Mr. Morosco, was to have been the opening attraction at the producer's New York theater, but owing to the rather unexpected decrease in the business of "So Long Letty" during the last few weeks of its engagement, this plan has been abandoned for the present.

BALLET CONTINUED

Headline Act Remains at the Palace—Playlet Goes Well

Theodore Kosloff and his troupe of dancers proved so popular at the Palace Theater last week that this thirty-minute construction of Russian ballet has been held over for another week, as the headline feature of the vaudeville program. In fact the audiences received the tabloid ballet so enthusiastically during the first seven days, and again on Monday afternoon, that there is a possibility of the management of the theater extending their run still another week.

Le Roy, Talma and Bosco, celebrated illusionists and magicians, give a good old-fashioned mystery show of manipulation, legerdemain, and the like, that meets with approval. For the playlet feature on the bill the Palace has provided "Mrs. Temple's Telegram," with William Morris prominent in the cast; Jasper, the well-known dog actor of "Young America" fame; Billie Montgomery and George Perry, presenting "Two Bachelors of Art"; Miller and Mack, and the second episode of Mrs. Vernon Castle's serial film, "Patria," complete the program.

TO RESUME "THE MASTER"

James K. Hackett Will Appear Until Arnold Daly Recovers

The interrupted run of "The Master," in which Arnold Daly appeared prior to his serious illness, is to be resumed with James K. Hackett in the title role. Back of this announcement is an interesting story of friendly loyalty, and it also marks the return to the stage of Mr. Hackett, who has not been acting since last season, when he had to cease on account of an injured leg.

Mr. Hackett and Arnold Daly are fast friends, and ever since Mr. Daly underwent an operation for peritonitis at Roosevelt Hospital on Jan. 10 he has been constantly worrying over the closing of "The Master." In order to set Mr. Daly's mind at ease Mr. Hackett told him that the public's interest should be kept alive and that he would appear in the play if the ill actor was agreeable.

Mr. Hackett is at present studying the title role preparatory to presenting "The Master" at a series of special matinees until Arnold Daly is fully recovered and can resume acting.

DRAMA LEAGUE MEETINGS

Announcements of Drama League events show a variety of interesting activities. On Monday, Jan. 22, and Tuesday, Jan. 23, the American Drama matinees, produced by Arthur Hopkins will be held at the Republic Theater. On Sunday, Jan. 28, there will be a reception for supporting members of the League only, at the home of the president, Mrs. Ben Ali Haggin. From Feb. 5 to 26, through the courtesy of Mrs. John Alexander, the Arden Galleries will hold a retrospective exhibition of costumes and stage settings. Feb. 16 the League will hold its first evening public meeting at Hunter College in order to give those who cannot attend afternoon meetings a chance to become familiar with the work of the League and to hear addresses.

MARY SERVOSS.

Mary Servoss, who is so capably playing the role of Elizabeth Chesterton in "Upstairs and Down," now running at the Cort Theater under the management of Oliver Morosco, made her first professional appearance in a minor role in "Lorna Doone," at the Grand Opera House, Chicago. The following season in the Anne Sutherland Stock Company, her next engagement, she originated the leading role in "Bedford's Hope."

Not long after her debut she appeared as leading woman opposite David Higgins in "His Last Dollar"; then followed an engagement in "Captain Clay of Missouri." When Charlotte Walker left the cast of "The Wolf" Miss Servoss assumed the role of Hilda, the sole woman character in the play. The following season she appeared in the important part of Eleanor in the Shubert production of "The City," Clyde Fitch's last play, in which Tully Marshall scored such a success.

When the production of "The Master of the House" was presented at the Thirty-ninth Street Theater, New York, she created the ingenue role and when the attraction went on the road she followed Florence Reed in the leading part. Miss Servoss then became leading woman in the Little Theater company, Philadelphia, appearing in a repertory of one-act plays. Her next engagement was in "Consequences," produced at the Fine Arts Theater, Chicago.

During her career she has played in stock frequently and at one time visited Cleveland six consecutive Summers for a short engagement in the stock company there.

"SEREMONDA" GOING SOON

"Seremonda," the romantic drama with Julia Arthur as the star, now playing at the Criterion Theater, will remain in New York but four more weeks, beginning last Monday. An extended tour of the largest cities in the country will follow an indefinite engagement in Boston, the home of the author, William Lindsey. The management reports that business has been good and gives as the reason for terminating the New York run that previous plans have been arranged to open in Boston on the date set.

Al Woods has made an offer to the Messrs. Shubert for the English rights to "Her Soldier Boy," now at the Astor Theater, and "Follow Me" at the Casino. If the deal goes through, Mr. Woods will organize a special London company of "Her Soldier Boy," but he wants to take Anna Held, herself, and the entire New York production and cast of "Follow Me."

PLAY FOR FLORENCE NASH

Florence Nash, remembered for her creation of the role of Aggie Lynch in "Within the Law" and for her more recent performance in "Sinners," is to be starred by George C. Tyler in a new play entitled "To-morrow's Child," written by Harriet Ford and Fannie Hurst, the short-story writer. Beyond the statement that the play is "of the present," and that Miss Nash will have a character comedy role, no further facts concerning the piece are forthcoming. The play will be presented this spring.

SECOND ACADEMY MATINEE

The second matinee of the season to be given by the American Academy of Dramatic Arts will take place in the Cohan Theater, Friday afternoon, January 26th. The program will consist of a one-act comedy, "The Fifth Commandment," by Stanley Houghton, followed by A. E. W. Mason's three-act comedy, "Green Stockings."

LARGEST AMUSEMENT BUILDING

Albert E. Kiraify, the London manager, announces that a syndicate which he represents has leased an entire block somewhere in the Broadway theatrical district, and intends to erect a huge building which will be the largest theater and convention hall in the world. There will be two auditoriums, each seating 19,000, and arranged so that they can be converted into one when extra seating capacity is needed. On the roof will be a restaurant, where 5,000 people can be served.

It was said the building would cost about $3,000,000. Present plans call for the beginning of the work in the Spring and the completion of the building by October, 1918. The site is said to have been leased for sixty-three years. English and American capital is understood to be backing the enterprise.

Nora Bayes extended her engagement at the Eltinge Theater through the present week.

EDWARD COLEBROOK

Edward Colebrook, who recently was engaged to play one of the important roles in Holbrook Blinn and James Shegreen's forthcoming production of "If," the latest play written by Mark Swan, has had a career in a variety of parts that marks him an actor of considerable talent for playing Oriental characters. When "Kismet" was first produced at the Knickerbocker Theater, Mr. Colebrook was one of the principals in the cast and he received just recognition at the hands of the New York critics and those in the cities where the Knobloch play visited on tour. Next the program of "The Ne'er Do Well" contained his name and immediately after the run of the piece he was engaged for the original company of "Yellow Jacket." Then he assumed the role of the Japanese diplomat in Willard Mack's "Your Flag and Mine," and following this he toured a whole season in his own vaudeville act. At the time Gertrude Hoffman staged her version of "Sumurun," Mr. Colebrook was seen as the old snake charmer, a woman's part. When the Coburns presented the revival of "The Yellow Jacket" at special performances at the Cort Theater he was engaged as the stage manager, a position which he left to join the cast of "If."

EDWARD COLEBROOK.

APPLYING FOR SEPARATE CHARTER

Representatives of Actors' Equity Ass'n Attend Federation of Labor Meeting in Washington

The executive committee of the American Federation of Labor began its first meeting of the new year in Washington, D. C., last Monday morning. It is at this meeting that the Actors' Equity Association will again apply for a separate charter which, if granted, will establish the members of the organization as bona-fide union actors. The petition will be presented by a special committee composed of Francis Wilson, president of the society; John Cope and Paul N. Turner.

It is the aim of the Actors' Equity Association to be a separate, autonomous body of a federation of actors. The society believes that it can work out its destiny only by means of its own charter, and for that reason does not care to come under the authority of the White Rats' Actors' Union. A "federation of actors" which would include the Equity Association, the White Rats and the motion picture players and in which each group would preserve its own autonomy, is the only effective means of unionizing the amusement profession, according to high Equity officials. The White Rats, however, have opposed all previous plans for a federalization of actors, maintaining that their organization should be the only union organization of player folk.

At the Baltimore meeting of the executive committee of the Federation of Labor last Fall the White Rats' stand was upheld, but the Actors' Equity Association decided to continue its fight for a separate charter, believing that at the next meeting of the committee they would have excellent prospects of success.

LOEW'S TWENTY-NINTH

On Jan. 20th Marcus Loew opened his twenty-ninth New York theater, the Forty-second Street. The attraction will be photoplays, with a daily change of program.

"LOVE O' MIKE"

A Comedy, With Music, in a Prologue and Two Acts. Book by Thomas Sydney; Lyrics by Harry B. Smith, Music by Jerome Kern. Produced by Elisabeth Marbury and Lee Shubert, at the Shubert Theater, Jan. 15.

Betty ..... Catherine Rogers
Mrs. Alison Marvin ..... Allison McBain
Jif Jackson ..... George Hassell
Louise ..... Leone Morgan
Molly ..... Molly McIntyre
Vivian ..... Vivian Wessell
Luella ..... Luella Gear
Helen ..... Helen Clarke
Peggy ..... Peggy Wood
Bruce Grant ..... Allan Edwards
Jack Vaughn ..... George Baldwin
Captain Lord Michael Kildare ..... Lawrence Grossmith
Alonzo Bird ..... Clifton Webb
Phil Marvin ..... Quentin Tod
Gloria ..... Gloria Goodwin

Elisabeth Marbury believes implicitly in that ancient but honorable doctrine of "sticking to your last." Having achieved a certain success with her productions of "Nobody Home" and "Very Good Eddie," by the uniquely-smart manner in which they were staged, as well as by the sprightliness of the principals and music contained therein, she has decided to adhere to this style of musical play. Accordingly, when she heard that the sons of such successful playwrights as Augustus Thomas and Harry B. Smith had collaborated upon a "musical comedy of youth" called "Love o' Mike," for which Jerome Kern had supplied the tunes, it was but a logical step that she would arrange to produce it.

However daintily and smartly staged as "Love o' Mike" is, however filled with a spirit of youth, it inevitably brings comparison with Miss Marbury's two earlier productions and the result is not triumphant for the new musical comedy at the Shubert. "Nobody Home" and "Very Good Eddie" were founded upon successful farces. It was but an easy matter to adapt them to a musical frame, but "Love o' Mike" has no such advantage and so must stand upon its own merit.

The authors have done creditable work—even admirable work, when it is considered that it is their first effort—but they have not struck out in any new or novel direction, either in selection of idea or in the development of their story. Writing wholly of youth in its relation to a life of sweetmeats, they have added too much of the sweets and too little of the meat. As a consequence the play suffers from a cloyness—a cloyness which is at times exasperatingly conventional.

The story concerns the efforts of Lord Michael Kildare, a British ex-army officer, to prove himself a hero in the eyes of a house party, of which he is a member. The young men of the party resent the infatuation which their girl friends possess for the Britisher, and seek to disillusion them by means of presenting him in certain ridiculous situations. In the end, Lord Michael really establishes himself as a hero—a hero with the V.C.—and the boys find happiness in the renewed affection of their sweethearts.

Mr. Kern's music is written in that tinkly, melodious vein which has made him for years the first aid to the composers' union. The most popular numbers which by this time have reached the cabarets are "I Wonder Why," a whimsical negro strain, effectively sung by Miss Wessell, and "Don't Tempt Me," a fox-trot of a decidedly peppery quality. Mr. Smith's lyrics are, in the main, excellent.

George Hassell demonstrated anew his amazing resourcefulness and versatility. As a movie-mad butler he proved rompingly humorous, whether he was "registering hauteur" or hiding himself among the lingerie of a damsel's boudoir. Lawrence Grossmith had no opportunity for humor as Lord Michael. Vivian Wessell, Peggy Wood and Molly McIntyre were capable and attractive heroines, and Helen Clarke was a graceful dancer.

JULIA ARTHUR.

Julia Arthur is considered to have made a remarkable departure in selecting a romantic play, "Beremonda," as her starring vehicle this season. This selection being made against all advice and tradition, and on her own judgment that this style of play is due for popularity again, is but characteristic of her eventful career.

Miss Arthur was born at Hamilton, Ontario, the daughter of Mr. and Mrs. Thomas Lewis and one of a large family of brothers and sisters. After some experience as an amateur she joined the Daniel E. Bandmann's company at 15. Showing marked talent and precocious maturity, she soon played leading feminine roles. Already deeply imbued with a love of Shakespeare she was very successful as Portia, Juliet, Desdemona and Ophelia. Before she was twenty she had toured all over the United States with this organization. Then came a year abroad, when she devoted some time to training her voice and also to developing a gift for the violin, but spent more in studying plays and acting.

Upon her return she played in stock companies in San Francisco, Savannah, Halifax, and Canada. In 1891 she appeared at the Union Square Theater, New York, as Queen Fortunetta in "The Black Mask." Three months later she joined A. M. Palmer's company. While with this company she created in America the part of Lady Windemere in "Lady Windemere's Fan." This was followed by her success in "Mercedes." So perfectly did the actress realize Aldrich's conception of his heroine that he permitted no one else to play the part.

Miss Arthur next went to England and made her first appearance on the London stage at the Lyceum Theater with Sir Henry Irving, July 1, 1895, as Rosamond de Clifford in the revival of "Becket." There, among other parts, she played Hero in "Much Ado About Nothing" and Emelie de L'Esparre in "The Corsican Brothers." She came to America with the Lyceum company and at Abbey's Theater, New York, played the part of Elaine in "King Arthur." In Chicago she appeared in the first production of Laurence Irving's play, "Godefris and Yolande." Returning to England she played Lady Anne in "King Richard III," Imogen in "Cymbeline," Sophia in "Olivia," Princess Elisa in "Mme. Sans-Gene."

The actress first appeared as a star at Detroit, Mich., Oct. 4, 1897, as Clorinda Wildairs in "A Lady of Quality." The following November she played the part at Wallack's Theater, New York. At the same theater in 1898 she played Parthenia in "Ingomar," Rosalind in "As You Like It," and Galatea in "Pygmalion and Galatea." The last part she created was that of Josephine in "More Than Queen," at the Broadway Theater, New York.

ACTORS' FUND PROGRAM

The annual Actors' Fund Benefit, which will be held at the Century Theater on Friday afternoon, Jan. 25, will present a highly interesting program of features.

David Belasco offers the second act of "The Girl of the Golden West," with the three of the original actors—Blanche Bates, Robert Hilliard and Frank Keenan, to which will be added John E. Hazzard. William D. Howells' charming and timely comedy, "The Mouse-trap," is offered by Elsie Ferguson, who will be assisted by Conway Tearle, Olive Tell, Louise Drew, Josephine Drake, and Ruth Maycliffe. A one-act comedy, "Kitty Clive," will disclose Margery Rambeau in a comedy role, assisted by Frank Powell and Robert Elliott. Laurette Taylor will present herself in a special number. Julia Arthur will do the balcony scene from "Romeo and Juliet," with special scenery, and Cecil Cunningham, Macklyn Arbuckle and Lee Carillo are among the individual numbers. There will be other offerings by comic opera companies and from among the vaudeville ranks. J. Montgomery Flagg, Howard Chandler Christy, Evert Shinn and Rose O'Neill have made special drawings for the program.

TODY HAMILTON STAMPS

Seals similar to Red Cross stamps will be sold to raise a fund to aid the widow of Tody Hamilton, the well-known press agent. At a meeting of the Tody Hamilton Fund Committee, Jan. 18, the suggestion, made by Mark Luescher, was adopted. Each stamp will have a picture of the press agent engraved on it and also the words "A Tribute to Tody Hamilton." The stamps will be sent in $5 lots to about one thousand advance agents throughout the country. It is probable that a benefit will also be held at the Hippodrome.

CONTRACT FOR OPERAS

Weber Expects Two a Year from Victor Herbert and Henry Blossom

Joseph Weber has placed Victor Herbert and Henry Blossom under a contract by which they agree to write two light operas a year for the next six years, or twelve operas in all. Mr. Weber's action is the result, it is said, of the success of "Hearts of Erin," the new Herbert-Blossom romantic opera, which is now playing an indefinite engagement in Boston.

Klaw and Erlanger are reported to have made Mr. Weber an offer of the New Amsterdam Theater for the New York production of the Irish operetta, planning that it should follow "Miss Springtime," and other managers are said to have made bids, but Mr. Weber has decided, for the present, to keep it out of New York until his new theater is ready in the Fall. So far, it is learned, the production has been highly profitable on tour, even without a New York reputation.

HOPKINS WON'T LEASE THEATER

Although he has had several tempting offers from theatrical producers to lease the Punch and Judy Theater, Charles Hopkins has turned a deaf ear to all entreaties in this direction. The actor-manager has used his playhouse exclusively for his own productions ever since it was opened, and he fears that should an attraction come into the house that would not be of a type to conform with his own artistic aims, it tend to destroy the theater's peculiar prestige. When "Treasure Island" ends its New York engagement on Jan. 27, the house will remain dark until Charles Hopkins and Mrs. Hopkins return from a road tour to produce a new play.

PROMINENT DEATHS OF 1916

Following is a list of the most prominent people associated with the theater in one capacity or another who died during the year of 1916:

Will R. Antisdel (44), Feb. 8. Critic and press representative.
Joseph Brooks, Nov. 27. Manager.
J. W. Comyns-Carr (67), Dec. 4. Dramatist and critic.
George B. Cox, May 20. Theatrical magnate.
Mary Davenport (65), June 26. Actress.
Acton Davies (46), June 12. Critic.
Richard Harding Davis (52), April 11. Novelist and dramatist.
Maurice Farkoa (52), March 21. Actor and vocalist.
Robert E. Graham (58), July 17. Comedian.
Theodore Hamilton (80), June 27. Actor.
William Harris, Nov. 25. Manager.
Lee Harrison (50), Oct. 29. Comedian.
George H. Huber (73), June 24. Showman.
Wright Huntington, Sept. 21. Actor and manager.
Tom Karl, March 19. Opera singer.
Mrs. Annie Adams Kiskadden (69), March 17. Actress.
Sam Lucas (75), Jan. 11. Comedian.
Jack London (40), Nov. 22. Novelist and dramatist.
Charles M. S. McLellan (51), Sept. 21. Playwright and librettist.
Jean Mounet-Sully (75), Feb. 8. Actor.
Ada Rehan (59), Jan. 8. Actress.
Hans Richter (73), Dec. —. Opera conductor.
James Whitcomb Riley (62), July 22. Author.
Tomasso Salvini (87), Jan. 1. Actor.
Molly Elliot Seawell (56), Nov. 15. Dramatist and novelist.
Henry Sienkiewicz (70), Nov. 16. Dramatist and novelist.
T. Russell Sullivan (67), June 28. Dramatist.
Billy Van (50), July 11. Minstrel.
"Happy Cal" Wagner (76), Jan. 27. Minstrel.
Lionel Walsh, July 1. Comedian.
Jean Webster, June 11. Dramatist.

Parr, N. Y.

VIOLET BARNEY,
Cousin of Consuelo, Duchess of Marlborough.

KLAW & ERLANGER'S Attractions and Theatres SEASON :: :: 1916-1917

GENERAL OFFICES :: :: :: NEW AMSTERDAM THEATRE BUILDING :: :: :: 214 WEST 42d STREET, NEW YORK CITY

Liberty	Gaiety	"THE HOUSE BEAUTIFUL." New Amsterdam	Knickerbocker	Cohan Theatre
42d St., West of B'way	Broadway and 46th St.	42d St., W. of B'way	B'way and 38th St.	B'way and 42d St.

Book by Guy Bolton — Klaw and Erlanger's Unrivalled Musical Comedy — **MISS SPRINGTIME** — Music by Emmerich Kalman

Magnificent Production — In association with Joseph Brooks — Eighteenth Year — **BEN-HUR** — 350 People 20 Horses

In association with Henry Miller — **RUTH CHATTERTON** — In a comedy by A. E. Thomas — **COME OUT of the KITCHEN** — From the story by Alice Duer Miller

ELSIE FERGUSON — In a new comedy of to-day — **SHIRLEY KAYE** — By Hulbert Footner

In association with George C. Tyler — **LAURETTE TAYLOR** — In a new play — **THE HARP OF LIFE** — By J. Hartley Manners

In association with George C. Tyler — **POLLYANNA** — By Catherine Chisholm Cushing — From the book by Eleanor H. Porter

In association with Henry Miller — The fascinating comedy — **DADDY LONG LEGS** — By Jean Webster

In association with George C. Tyler — **GEORGE ARLISS** — In Sir James Barrie's play — THE PROFESSOR'S LOVE STORY

KLAW AND ERLANGER PRODUCTIONS IN PREPARATION

The Czardas Princess, an operetta, composed by Emmerich Kalman, with book by Leo Stein and Bela Jenbach. A Good Provider, a comedy in four acts by Harriet Ford and Fannie Hurst. "The Rainbow Girl," a musical comedy, book and lyrics by Rennold Wolf, music by Louis A. Hirsch. In association with George C. Tyler, Among Those Present, a comedy drama by Larry Evans and Walter Percival.

TULANE AND CRESCENT THEATRES, NEW ORLEANS
JEFFERSON THEATRE, ST. LOUIS

METROPOLITAN THEATRE, SEATTLE
MASON OPERA HOUSE, LOS ANGELES

ATLANTA THEATRE, ATLANTA
EMPIRE THEATRE, SYRACUSE

UNDER THE SOLE MANAGEMENT OF

DAVID BELASCO

Season 1916-17

DAVID WARFIELD — in a revival of "THE MUSIC MASTER" by Charles Klein

FRANCES STARR — in "LITTLE LADY IN BLUE" by Horace Hodges and T. Wigney Percyval

"THE BOOMERANG" — By Winchell Smith and Victor Mapes

"SEVEN CHANCES" — By Roi Cooper Megrue

Belasco Theatre
NEW YORK CITY

SELWYN & COMPANY'S ENTERPRISES

1916-1917

JANE COWL in **"LILAC-TIME"** — By Jane Cowl and Jane Murfin

On Tour

"FAIR AND WARMER" — Avery Hopwood's Great Farce Success

In Preparation

"HEADS UP" — By Zellah Covington and Margaret Mayo

"THE DOUBLE CURE" — By Edgar Selwyn

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THE NEW SELWYN THEATRE
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TRY-OUTS OF TWO COMEDIES

"Under Suspicion," at Bridgeport, Conn.—Cort's "Mother Carey's Chickens," at Poughkeepsie

BRIDGEPORT, CONN. (*Special*).—Bridgeport playgoers crowded the Lyric Jan. 15, when the premiere of Fred Jackson's new play, "Under Suspicion," was given, and Miss McGrath, our new leading lady from Keith's, New York, was given another opportunity of winning favor.

"Under Suspicion" was the try-out title substituted in Bridgeport. The original one, which will introduce this play to a New York audience in five weeks' time is "Baa, Baa, Black Sheep," opening under Klaw and Erlanger management. Critics from the metropolis and local scribes were on hand to review the show and united in giving it approval. Fred Jackson, the author, had the pleasure of seeing his phantom characters in manuscript resolve themselves into real live beings and give us their very best work (for it is an all-star cast) at the premier performance.

The plot of the play while not entirely new has an unexpected, original twist at the close which makes it an extraordinary production. Many real catchy comedy situations also arise which lighten the acts and please immensely. The play centers about the hero (David Herblin), posing as Smith Jones, in reality in the play, William, the wayward son of rich Peter MacCune, taking $30,000 of his father's money and investing it in a copper mine, which proves later to be devoid of the metal. Tricked into the deal by supposed friends, Mr. and Mrs. Edward Gordon (Bernard Thornton and Ethel Daggert), he shadows them to the home of John Granet, a copper magnate (William Evarts), where he promptly falls in love with Granet's daughter Rosalind (Frances McGrath). Disowned by his father (Walter Marshall), William MacCune, alias Smith Jones, does some very clever work in the Granet home, assisted by his accomplice, an erstwhile valet, now Nevins Granet's butler (Albert Gebhardt), who plans revenge. Mrs. Dan Castleman, Rosalind's Aunt (Luella Morey), assumes an interesting part while entertaining the Gordons at her home. All ends well and happily as the mystery of the fake mine is solved. Granet and MacCune are made suddenly richer through William's efforts, the Gordons are caught in his trap, he wins the love of fair Rosalind—and Papa MacCune forgives his son, the black sheep who returns to the fold.

Directed by Roland Edwards, the stage settings were very artistic, and all details were carefully planned and carried out. David Herblin and Frances McGrath, the two shining lights, were a lovable young couple.

MARY SALES HANCORT.

POUGHKEEPSIE, N. Y. (*Special*).—At the Collingwood Opera House, Jan. 14, John Cort presented for the first time on any stage, "Mary Carey's Chickens," a play in three acts by Kate Douglas Wiggin and Rachel Crothers from the book of the same title by Kate Douglas Wiggin. The story is far removed from the theatrical or sensational. A theme of mother love with a play of humor carries it agreeably along. The large audience, including many students from Vassar, enjoyed the performance. The cast included Marion Barney, Antoinette Walker, Doris Eaton, Marie L. Day, Florence Johns, Ursula Elsworth, Helen Marque, Allan Murnane, Corliss Giles, Wallace Owen, Lorin Baker, Charles Eaton, Arvid Paulson, Charles Gilbert and Harry MacFayden.

COCOANUT GROVE OPEN

"Dance and Grow Thin" Is Presented in Gorgeous Surroundings at Century

After months of costly preparation, Charles Dillingham and Florenz Ziegfeld opened the remarkably beautiful Cocoanut Grove, New York's newest midnight roof entertainment, atop the Century Theater, on Jan. 18. The decorations, designed by Joseph Urban, have transformed the roof into a golden garden, and the picturesqueness is enhanced by Raphael Kirchner's huge paintings. The general tone of the place is of tasteful luxury. The spectators sit at tables arranged in a large semicircle surrounding the dance floor and there is a promenade at the rear.

"Dance and Grow Thin," a typical midnight show of the better kind, replete with novelties and striking features, provides a fine excuse for staying up so late. The music of the piece was written by Irving Berlin and Blanche Merrill, who also wrote the words of her own compositions, and they have supplied several songs that will undoubtedly become popular.

Gertrude Hoffman has the most elaborate numbers on the program, which lasts about two hours. Thoroughly amusing specialties are introduced by Leon Erroll, Will Archie, Dolly Hackett, June Bliss, Joe Jackson, Hattie Burks, Edith Hatton, Irving Fisher, Van & Schenck and the English Sunshine Girls. The chorus is unusually attractive and the costuming is gorgeous. The piece was staged by Leon Erroll.

"MERRY WIVES" CLOSING

"The Merry Wives of Windsor" will pack up and leave the Park Theater, Jan. 27th, and on Monday the Ivan film, "Enlighten Thy Daughter," will begin an indefinite engagement. The company presenting the Shakespearian play will disband at the close of the New York engagement.

CRAIG COMING TO GARRICK

Actor-Manager Will Inaugurate Season in Comedy by E. H. Sothern

John Craig, in conjunction with Lee Shubert, will present, at the New Garrick Theater about a month hence, a brand new comedy written by E. H. Sothern, entitled "Stranger Than Fiction." This is the first play from the actor's pen since "The Light That Lies in Woman's Eyes," in which Virginia Harned appeared.

The new Garrick, which at present is the home of the Theatre Francais, will, with the production of "Stranger Than Fiction," come under the direction of John Craig and his wife, Mary Young, in co-operation with Lee Shubert. For some years past, Mr. Craig and Miss Young have been successful in Boston in the operation of the Castle Square Theater, in which they have encouraged new playwrights and brought forward new plays that have earned a national reputation. To them is due the recognition of popularity in "Common Clay" and its subsequent success. They are convinced that there is now a field in New York for a similar enterprise, and they are planning to make the new Garrick Theater a home for productions of untried plays, as well as for occasional revivals of old comedies and dramas. Each production will be made under their personal supervision, and each will be acted by a company of players especially selected for their individual fitness and adaptability.

The cast of "Stranger Than Fiction" will be headed by Mr. Craig and Miss Young, who will be remembered here for her delightful impersonation of the leading role in "Believe Me, Xantippe" a few seasons ago, and will include G. Cooper Cliffe, Fred Eric, Maude Milton and Auriol Lee. The production will be staged under the direction of Mr. Craig.

FROM HERE AND THERE

Summonses on which Anna Pavlowa, dancer, and Toto, clown at the Hippodrome, were haled to court on December 10, on charges of having violated the Sunday ordinance, were dismissed last week in Yorkville court by Magistrate Brough, who denied an application for warrants against them.

G. K. Chesterton's drama, "Magic," will be acted for the first time in this country shortly, under the direction of Mrs. Norman Hapgood, former wife of the editor. "The Little Man," a playlet by John Galsworthy, will be included on the same bill.

Margery Maude will leave George Arliss's company in Philadelphia at the end of this week.

There is a possibility that Ethel Barrymore will return to the stage next season in a play dramatised from a feature film called "The Progressions of the Johnsons," by James H. Morrison.

James W. Power prints with pride to the fact that he has been correspondent of the Mirror at Halifax, N. S., since 1888. Linger longer, Jimmy.

Word comes "out of the woods" from Mabel Brownell, now playing St. Louis with the "Just a Woman" company, that much of the bad business reported in the "provinces" is fictitious. At least, all the members of the "Just a Woman" company have been receiving full salaries and playing to crowded houses.

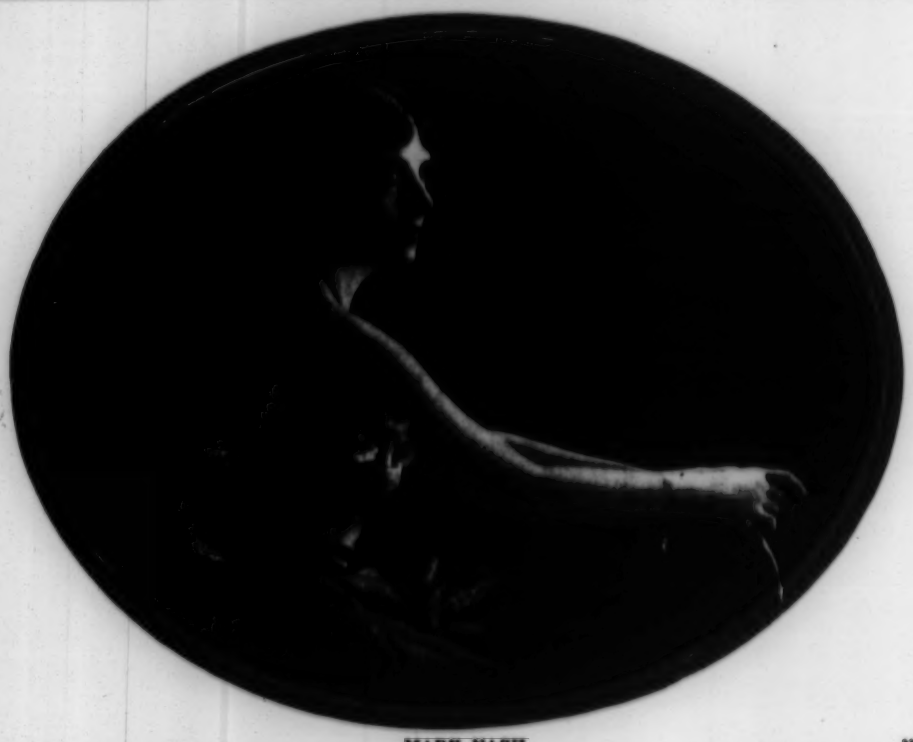
Paul L. Burkhard is managing "Little Women," now on Eastern tour. His past performances have been in the West where he has been responsible for several successful ventures in the past five years.

Tacoma, Wash., and Pierce County have voted to issue $2,000,000 in bonds to buy 70,000 acres for a Division Army Post, which will locate 15,000 or more soldiers near Tacoma, which means a much better show town hereafter.

When "Nothing But the Truth" ends its engagement at the Longacre Theater, which will probably be in the early Spring, the attraction to follow it into that house will be "My Hero." G. M. Anderson, the producer, figures on a Summer run for the new musical comedy. Carter de Haven has been added to the cast of "My Hero," and another principal being considered is Robert Emmett Keane.

Victor Moore has accepted the renomination for Angel (President) of the Lights Club. As there will be no one else running for the office his election is assured. The Lights Club is the actors' social organization that erected a $125,000 club house in Freeport, L. I., last year. This season there will be many improvements made on the club's grounds. The bathing beach and bath houses have been completed, the sport field has been enlarged and a number of tennis courts have been made. A soundproof rathskeller has been built in the basement of the building.

With the first act of "Boys Will Be Boys," the new Strauss operetta produced by Fred C. Whitney, practically completed, and the second act well under way, the assembling of the fifty-piece orchestra has begun, under the direction of Musical Director Gaetano Merola.



MARY NASH. *Moffett, Chicago.*

Whether or not Mary Nash actually believes that a long run is good for an artist, as one of our actresses recently stated, because of the opportunity it gives to develop a character more and more through the months that pass, she acts according to that practice now.

A year ago Miss Nash was a prominent member of Grace George's brilliant Playhouse company, appearing in a series of parts. Last summer William A. Brady gave her an opportunity to play the leading part in "The Man Who Came Back," and she is still playing it. The Jules Eckert Goodman drama has passed its hundred and fiftieth performance at the Playhouse and is going strong. All this time Miss Nash has been and is being featured, which means in such a run considerable advertisement. Also Miss Nash has the opportunity which the interviewed actress said was beneficial, to study a part month after month.

EAST-WEST PLAYERS

Undeniably the East-West Players, who inaugurated a series of week-end performances of one-act plays at the Garden Theater on Jan. 18, are working under one handicap, if not more. They have chosen a gloomy house in which to begin life again. The Garden is not quite the place for a movement of this kind. Also the players themselves are rather crude.

The four plays presented at the opening were "The Stranger," by Percy Hirschbein, "Paul and Virginia," by James Barty, "The Awakening of Narradin," by Gustav Blum and Elias Lieberman, and Sholem Asch's "Night." The last-named was by far the best, both as to text and acting, and "The Stranger" was not all bad, but the other two had nothing pleasing in them. "Paul and Virginia" is a near imitation of a smart comedy and on the opening night the cast did not help any. "The Awakening of Narradin" is made up of musical comedy, with a dash of Montgomery and Stone, poetic drama, and the Russian Ballet, that is an attempt to be wholly poetic.

If the East-West Players would move to a more intimate theatre and present some more plays like "Night," they would have a far better chance to meet with success.

"THE WILD DUCK"

Written thirty years ago, it was not until the past week that Henrik Ibsen's "The Wild Duck" received its metropolitan premiere when it was the offering of the German plays at the Irving Place Theater on Jan. 10. Wildly acclaimed in the Scandinavian and German centers, it met with an indifferent reception in other continental cities and in London, where it was originally produced in 1890 in English by an organization known as The Independents; it was accepted by the faddists, and turned down by the general theatergoers. American managers have shunned it like a dose of poison.

As performed by the German players, there seems to be no reason why the play should not attract theatergoers in any language. Morbid, as all of Ibsen's works, it reflects his cynical philosophy and offers a legitimate excuse for its being.

Director Christians and his players have been accredited with many splendid performances, but their work in "The Wild Duck" exceeded all former efforts. Uniformly each role was played with an intelligence and artistic sense that left no possible opening for fault-finding. The cast included Werle, Ernest Holznagel; Gregor Werle, Emil Hess; Grandfather Ekdal, Christian Rub; Hjalmar Ekdal, Rudolf Christians; Hedwig, Grete Felsing; Gina Ekdal, Grete Meyer; Dr. Relling, Heinrich Marlow; Molvig, John Feistel; Groberg, Eugen Keller.

DRAMAS GO STRONG

Last week the patrons of the theater ticket brokers evidently preferred the dramatic offerings in New York, as there is only one musical show on the list of six best sellers made up from an average of reports. This one is "The Century Girl," which still retains the lead in amount of seats sold. The five others are "The 18th Chair," "Turn to the Right," "The Harp of Life," "Shirley Kaye" and the newcomer, "Ception Shoals."

CHRISTMAS PACKAGES

The following is a list of packages received at the Mirror office and uncalled for:

MEN	WOMEN
Orrin Johnson	Marion Beecher
Ralph Morgan	Hilda Berglund
(Wupperman)	Eileen Cosgriff
Joseph Redman	Florence Oliver Hart
O. E. Roth	
Thomas Swem	

A. H. WOODS' ATTRACTIONS

"CHEATING CHEATERS"
A Farce Melodrama by MAX MARCIN
WITH
MARJORIE RAMBEAU at ELTINGE THEATRE
Longest New York Run of the Season

ON TOUR

JULIAN ELTINGE
IN
"Cousin Lucy"
A musical play by CHARLES KLEIN
Second Successful Season

THE DOLLY SISTERS
IN
"His Bridal Night"
By LAWRENCE RISING
Revised and elaborated by MARGARET MAYO
THE ONLY TWIN STARS ON THE STAGE

JOHN MASON
IN
"Common Clay"
By CLEVES KINKHEAD
Direct from a year at the Republic Theatre

"Potash and Perlmutter in Society"
WITH
BARNEY BERNARD
By MONTAGUE GLASS and ROI COOPER MEGRUE

"HER MARKET VALUE"
A NEW AMERICAN PLAY BY WILLARD MACK

ELTINGE THEATRE
"Cheating Cheaters"
NOW PLAYING

NEW YORK

REPUBLIC THEATRE
"Good Gracious Annabelle"
NOW PLAYING

AND

THE MOST BEAUTIFUL AND UP-TO-DATE THEATRE IN CHICAGO
NOW IN COURSE OF CONSTRUCTION

IN PREPARATION

"King, Queen, Jack" By WILLARD MACK	"Suspicion" By SAMUEL SHIPMAN	"That Day" By LOUIS K. ANSPACHER	"Potash & Perlmutter Film Co." By MONTAGUE GLASS and JULES ECKERT GOODMAN
"In the Net" By RAMSAY MORRIS	"It Is the Law" By A. J. WESTERMAYR and J. E. BRADY	"Thirty Days" By A. E. THOMAS and CLAYTON HAMILTON	

A. H. WOODS, Ltd., London
OFFICE QUEENS THEATRE — PHILIP KLEIN, LONDON REPRESENTATIVE

NOW PLAYING

"Daddy Long-Legs" In association with HENRY MILLER	"Potash and Perlmutter IN Society" In association with LAURILLARD and GROSSMITH	"The Girl from Ciro's" In association with GEO. McLELLAN
"Fair and Warmer" In association with ALFRED BUTT		"Under Cover" In association with LAURILLARD and GROSSMITH

SPECIAL NOTICE TO MANAGERS AND PRODUCERS

BY AGREEMENTS, dated July 20, 1914, and Nov. 5, 1915, entered into between A. H. WOODS and WILLARD MACK, said MACK gives to said WOODS an option on all his writings of every form and description for a term of 5 years from the above dates.

NOTICE.—Any infringement of above agreements will be prosecuted to the full extent of the law.

A. H. WOODS

ACTORS' EQUITY ASS'N

Players Withdraw When Mistaken in Terms of Contract

Members of the A. E. A. are most earnestly urged to send in reliable addresses to the office of the Association.

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, Jan. 15, the following members were present: Francis Wilson, presiding; Messrs. Bruning, Connelly, Cope, De Angelis, Gillmore, Hull, Kyle, and Stewart.

New members elected: George W. Callahan, Frank J. Gregory, Harold L. Holland, Antoinette Rochte, Nellie Peck Saunders, Edgar Stehli, Grace Studiford.

A telling illustration of how actors should behave when they are subjected to gross injustice was shown in a New York theater ten days ago. The members of the company we have in mind had trustfully signed a so-called "new contract" without reading it, as they had been employed by the same management in the same play for a considerable period and had found the treatment accorded them acceptable. When they learned that under the "new contract" they would be required to give an indefinite service for the same salary, and that *twelve* performances were announced accordingly for the next week, six of them forthwith gave a two weeks' notice to terminate the engagement. The entire dramatic profession owe a debt to these actors. The A. E. A. would decorate them with badges of honor. They were right. The time is not far off, we think, when it will be impossible for any management to secure successors to actors who withdraw from such conditions.

One potent group of managers do not believe in Sunday night performances, and they would not propose "three a day" under any circumstances. They have eliminated the half week's salary clause from their contracts, and once a company is booked to appear in theaters they control, it can feel confident that its contracts will be respected. It is only fair to say these managers very seldom do anything below the standard of equity. Unhappily there are others who, to suit their own convenience, breach the contracts of companies that are booked through them, thereby often precipitating actors into idleness for a week or more in mid-season. The answer to a protest is, "What can you do about it?" Such men seek to end the custom of two weeks' notice; they would have three days suffice for a season and require unlimited rehearsals without compensation; they would establish Sunday night performances in New York theaters and those of other Eastern cities, and take unto themselves the sole right to command the services of actors twice or more per day; and they refuse to yield the perquisite of a half-salary clause in their contracts.

With phenomenal persistency they manifest a rare, though unconscionable, talent for acquisition. We believe they have been misguided into emulating evil examples. They first made their way against a stubborn prejudice that almost warranted their adoption of desperate methods. It is reasonably certain that they will come to realise the value of a fair degree of co-operation with our Association. A career that does not command the respect and confidence of just people is not a genuine success. Material possession may be "nine points of the law," but it alone cannot command the homage of true friends nor insure a good epitaph.

The defendant in a recent case offered to make a cash settlement with the plaintiff we represented before trial. In view of the contract and attendant circumstances our attorney felt that the offer was a fair one. So did every one in the A. E. A. office. The member refused to accept it. At the trial the verdict was for half the amount tendered. Hereafter we shall determine cases of this kind with our own best judgment.

We have complied with the request of a managing director that we visé the international form of contract under which he means to take American actors to the other side of the world.

Pay your dues.

BY ORDER OF THE COUNCIL.

FRANCIS WILSON TO WED

Francis Wilson, the comedian, is to be married to Edna E. Bruns the woman he started on the road to stardom and who was his leading woman in "The Bachelor's Baby." The engagement was announced by Mr. and Mrs. H. D. Bruns, of St. Charles, Mo., parents of the actress. The wedding will take place some time within the next two weeks and will be followed by a honeymoon trip to San Francisco and Honolulu; then the couple will return to New York in April.

The news of the engagement came as a complete surprise to nearly all the friends of both Mr. Wilson and Miss Bruns, although they had been associated for several years. Miss Bruns is many years the junior of Mr. Wilson, she being thirty-one while the actor has reached the age of sixty-three. Mr. Wilson's first wife died in 1915.

A new series of performances will start on Saturday night at the Neighborhood Playhouse, when the Players will present "Womankind" and "Holiday," plays in one act by Wilfred Wilson Gibson, an English poet.

JULIAN ELTINGE. *Strauss-Payton.*

Who is playing "Cousin Lucy" to capacity houses on the subway circuit. Jane Oaker as "Queeny" and Dallas Welford as "Bister" are still doing their original roles, and the company remains quite as played last season at the Cohan Theater. After a short run in Chicago, Mr. Eltinge will play the larger cities of the West and close his season June 1st. Plans for next season have not been announced.

PLAYERS ENGAGED

Stuart Robson has been engaged to play in "Treasure Island."

Johnson Briscoe is to be the stage manager of "A Nigger in the Woodpile" and "A Night at an Inn."

Sydney Shields will appear opposite Holbrook Blinn in "If" as his leading woman.

Snitz Edwards and Eva Francis have been engaged by G. M. Anderson for important parts in "Some Girl," the new musical comedy by Frank Stammers and Harold Orlob, now in rehearsal.

Charles Hammond and Jeffries Lewis have been added to the cast supporting Blanche Bates, under the management of T. H. Hunter, Inc., in her new comedy.

Nellie Fillmore, for forty years a character actress, will create the role of a negro servant in "A Nigger in the Woodpile."

William Lackaye has been engaged to appear with Blanche Bates in a forthcoming comedy, as yet unnamed, by Paul M. Potter.

TO OUR READERS

The words "Established January 4th, 1879," appear at the top of the editorial page of The Mirror. They mean that for thirty-eight years this journal has been carrying a weekly message to the men and women of the theater.

The Mirror has changed its style to meet changing conditions, but it has never altered its principle of being useful because truthful in spreading information that will assist the producers of stage plays and photoplays and the managers of the theaters in which the productions are shown.

The problems of the manager of a house devoted to the spoken drama, or to motion pictures, always have been the problems of The Mirror. It is a truism to state that they are changing problems.

Those of 1917 are many and fresh and we are going to publish the kind of a paper that will assist you in solving them.

But we want your help.

We want to know just what your problems are in detail *and your letter will be published for the benefit of others who may be facing similar conditions.*

We want to know the style of articles that will aid you most in conducting a profitable business. We want to bring you in closer touch with the producer of plays and the producer of pictures, to assist you in making your theater attractive and in booking and advertising your offerings. We want to know the questions that are puzzling you and remain unanswered.

Tell us frankly, Mr. Theater Manager and Mr. Exhibitor, the manner in which The Mirror can serve you most effectively during 1917.

MAY SCREEN "SEREMONDA"

The production of "Seremonda" may be the means of luring Julia Arthur into the moving picture field. She has received a flattering offer to reproduce her present role in this play for the screen and it is possible that she may accept this one picture engagement, although she has declined all photoplay offers up to the present time. The spectacular possibilities in "Seremonda" make it particularly adaptable to the screen.

CHANGE IN CRITERION PLANS

Instead of William Gillette in "A Successful Calamity" following "Seremonda" at the Criterion Theater, it looks now as if John Cort's production of "Johnnie Get Your Gun" will be the attraction. The negotiations failed in the attempt to book the Gillette piece at that house, but it is probable that the engagement will be played at the Booth Theater.

FEMINISM ON THE STAGE CALLED WEAK

(*Continued from page* 12)

reform, or political purification, in which the woman is depicted as ambitious, talented, or successful? About one in ten million. She may be a stenographer who is game, and refuses graft, or to betray some one, as the girl in "The Woman"; or she may be a woman reform politician, as in "The Fight"—but if so, she is a far precursor of the future, so distant as to be a beacon on a lonely mountain.

If by any chance the heroine have a career, such as that of an actress, she must undergo the age-long struggle between love and work (fame!), and invariably yield to love (matrimony) at the final curtain—thus tacitly declaring that artistic expression is wholly impossible from a married woman. This is the hoary attitude that makes feminists feel that the stage is too antiquated to be worth patronising.

There is still another phase of antiquity that drama perpetuates—the caveman era, or tradition. Deeply seated in the brain of most folks, is the conviction that all women, even to the most chaste and shy debutantes—value the male being who physically overpowers them! The violent assault which "carries her by storm" is regarded by civilized society as indecent, and punishable by law; but an almost criminal attack on the stage, is applauded, for the management arranges it as a dramatic climax which induces the reluctant heroine to relent, and idyllic happiness is supposed to follow. A play, "The Misleading Lady," a few years ago, had the hero not only kidnap the heroine, who defied him, and keep her wholly at his mercy in a mountain cabin, in a storm at night—but, to make his mastery completely physical and final, he attached a *chain to her ankle!* The audience laughed, because some light comedy was introduced, but the implication was little short of fiendish.

One current play has the hero show his "love" for his wife, by thrashing her with a whip, because he thinks she has sunk back into the opium habit. This same amazing drama ("The Man Who Came Back") has the hero, who himself is a wastrel, who has broken his father's heart, and committed every crime short of murder, exult that the girl who degenerated into an opium fiend from despair over him, cries, *"I have kept myself pure!"* That being so, he decides, she is worthy of being *his* wife!!! Aside from the preposterous assumption that she *could* have kept her virtue, amid such surroundings (no visible means of support in a Chinese opium-den!) the idea was that he could marry a miserable drug-fiend, but not one who had ever loved another man. This play is fifteenth century ethics.

Another stage assault is by the powerful giant in "Upstairs and Down," who is so intellectually stupid that the girl will not wed him in spite of his millions; but when a gay Lothario advises force, he grabs her and chokes, kisses, mauls her, and so overwhelms her, that he would have been taken to the Men's Night Court, had any Broadway policeman been nearby. As soon as she can get her breath, she expresses her joy, exclaiming, *"Why did you not do that, long ago!"* This young society girl, by the way, is known as "the Baby Vampire," and is a degenerate.

Such a triumph of matter over mind may represent the theatrical manager's idea of the ideals of modern woman; but he is *dead wrong.*

It is claimed that the authors are not so benighted as the managers. George Middleton writes Feminist plays: that is, dramas about real women of today. *But we do not see his plays on Broadway.*

An Englishwoman writes "Hush!" a delicious bit ridiculing prudery; but the play vanishes. There are ultra-modern bits put on by The Washington Square Players, which are mentally stimulating; but alas, they usually are frankly immoral, and in spite of claiming modernity, are so old style Gallic as to suggest the double-sex standard—merrily.

We can only be thankful that a few timid producers have experimented with plays dealing with real Woman, and vital issues, and hope that somewhere, "there are others." The public is waiting for them.

Earl Carroll has entered into arrangements with Klaw and Erlanger to write a musical comedy for them for next season. The name of the librettist will be announced later.

The Attractions

of

MADISON JOSEPH

COREY & RITER

In February

In Association With Harrison Grey Fiske

A STRIKING DOUBLE BILL

"A Nigger in the Woodpile"

A New Comedy by Harris Dickson

Followed by

LORD DUNSANY'S

"A Night at an Inn"

On Tour

Mrs. Fiske

By Arrangement With Harrison Grey Fiske

in

"ERSTWHILE SUSAN"

By

Marian de Forest

From

Helen R. Martin's "Barnabetta"

IN PREPARATION FOR EARLY SPRING PRODUCTION

A NEW LIGHT OPERA

ACTORS' CHURCH ALLIANCE

Officers Are Elected and Reports Are Read at Annual Meeting

The eighteenth annual meeting of the Actors' Church Alliance of America held for the election of officers took place at the headquarters, Ascension Memorial Church, New York on Tuesday evening, Jan. 16. In the absence of the President, George Arliss, the Rt. Rev. Charles Sumner Burch, D. D. Bishop suffragan of New York and Vice President of the Alliance occupied the chair and opened the meeting with prayer. The minutes of the last annual meeting were read and approved and the work of the New York Chapter under the presidency of Frederick Warde was reviewed by the Secretary, Rev. Walter E. Bentley, who showed the excellent work accomplished.

Following the report an address was given by Frederick Warde who made a strong appeal to the members of the profession to ally themselves in greater numbers with our work and said in part: "For centuries the church has been to blame in her attitude towards the theater, but today our organization has largely changed all that and now it is the stage that looks askance and in great measure fights shy of our efforts."

H. Warburton-Joy, President of the Brooklyn Shakespeare League followed with an account of their work and its coordination with the Alliance. Speeches were also made by Rev. Dr. Arundel, Kate Claxton, Mildred Holland, Rev. Edmund A. Anson (a former Thespian) and others. Letters were received from George Arliss, President of the Alliance who regretting his inability to be present wrote in part: "I think it just that I should call attention to the way the Church and the Stage have responded to the call to arms in this great and terrible war. I should like it to be more widely known that statistics in England prove that when the call came, there was a greater percentage of volunteers from the ranks of the stage than from any other business or profession. As an actor I cannot but take great pride in that statement, which was made public after due investigation. The heroism of the men of the church is too well recognized to need insisting upon. Our secretary has again volunteered and stands ready to go this moment."

William H. Crane, who is on his way to California, wrote regretting his ability to be present and wished every success to the movement. Other letters were from Mrs. Beatrice Mansfield, Rosa Rand, Henry Clay Barnabee, Rev. Cranston Brenton and Walter Bentley, who is secretary of the Actors' Association at Sydney, Australia. The following officers for the New York Chapter were then elected: President, Frederick Warde; 1st Vice-president, Ben Greet; second, Charles C. Carver, and third, William Trevor; Secretary and Treasurer, Rev. Walter E. Bentley, and Office Secretary, Leroy Lane. On the Board of Directors, Augustus C. Healon, Avon C. Burnham, Herbert J. Riley, Rev. Basil T. Young, Rev. Dr. John P. Steen, Mrs. H. Warburton-Joy, Annie Dixon, Mrs. James McCullough, Mrs. K. C. Fay and Mrs. Harry Leighton.

The project of establishing a dramatic agency on West Forty-third Street was next discussed and referred to the Board for final arrangements. Then followed the minutes of the National Council and the Secretary's report covering the year's work.

The national officers were then elected as follows: Hon. President, Rt. Rev. David H. Greer, D.D., Bishop of New York; President, George Arliss; Acting President, Frederick Warde; First Vice-President, Rt. Rev. Dr. Burch; Second Vice-President, William H. Crane; Third Vice-President, Ben Greet; Fourth Vice-President, Rt. Rev. Dr. Darlington, Bishop of Harrisburg; Secretary, Rev. Walter E. Bentley, and Treasurer, Walston B. Southwick. For the National Council representing the Church, Rev. Henry T. Scudder, Josiah C. Pumpelly, Louise Southwick, Rev. Cranston-Brenton, Laura Sedgwick Collins, Rev. Fred. Winslow Adams, Rev. Dr. Arundel, James McCullough, Rev. Dr. Silverman, J. Newton Williams, Rev. John S. Haight, Mrs. Dr. Langstaffe, Mrs. August C. Dreyer, Eliza B. Harris and Deborah Shirley. Representing the Stage: Rosa Rand, Harry Leighton, Mrs. Thomas Whiffen, J. Palmer Collins, Millie Thorne, Maggie Breyer, Archibald Patterson, Kate Claxton, Madame Elizabeth Mengell, Mrs. James M. Carpies, Kate Oglebay and Letitia Ford. The Treasurer's reports, both local and national, were received and showed a handsome balance in the treasury. Resolutions of sympathy were passed on the deaths of Rev. Fr. H. P. Dyer and Irene Ackerman.

The following contributions to the French War Relief Fund (of which full notice recently appeared in these columns) were announced:

George Arliss	$10.00
William Trevor	10.00
Mr. and Mrs. James R. Strong, Short Hills, N. J.	40.00
Mrs. Richard Mansfield	5.00
Rev. Walter E. Bentley	5.00
Walston B. Southwick	5.00
Alice Davis	1.00

All who care to contribute for this worthy cause can address Walter E. Bentley, care of THE MIRROR, and the name and amounts will appear in these columns.

RICHARD WALTON TULLY, Inc.

(JAMES G. PEEDE, Gen. Mgr.)

PRESENTS

"The Flame"

By RICHARD WALTON TULLY

GUY BATES POST

IN

"The Masquerader"

By JOHN HUNTER BOOTH

Founded upon the popular novel by

KATHERINE CECIL THURSTON

JULIETTE DAY

in

"UPSTAIRS and DOWN"

Personal Direction Oliver Morosco

LEO CARILLO

IN

UP-STAIRS and DOWN

Personal Direction Oliver Morosco

ANTHONY BLAIR

FIFTH AVE. STOCK CO. **Comedian** In "THE SPENDTHRIFT"

Fifth Ave. Theatre, Brooklyn, N. Y.

MARRIED

Paul Gulick, the popular publicity director of the Universal Company, and Kathryn Bowman were married at the Marble Collegiate Church Jan. 14.

DIED

WARREN D. LOMBARD, formerly a well-known baritone, died suddenly in Frostbury, Md., Jan. 17. He was born Aug. 11, 1858. The body was sent to Jackson, Mich., where a daughter and a grand-daughter survive him.

HENRY B. SIRE, aged forty-eight years, formerly well known as a theater owner and manager, died Jan. 17 at the home of his brother, Albert I. Sire, New York City. About twenty years ago Mr. Sire entered the theatrical field and became owner of the New York Theater. Later he obtained the lease of the Casino Theater, which was subsequently the subject of considerable litigation. During that period Mr. Sire was interested in the building of several theaters and took an active part in building up the present theatrical section of the city.

MRS. J. N. RENTFROW, who will be remembered by the older generation as Marie Jasper, and when a child as Little Annie Kneass, a member of the Kneass family, died on Jan. 7 at Houston, Texas. She had just passed her 70th birthday and up until about six months ago was appearing professionally. She is survived by her husband, three daughters and one son.

MINNIE LEE, of 246 West Forty-third Street, died Jan. 22 in the Polyclinic Hospital in her thirty-first year. She was buried by the Actors' Fund.

WILLIAM S. LAVINE, well known as a stage director, died on Jan. 17. He was fifty years of age and had been associated with a great many prominent producing firms. He is especially remembered for his staging of "Gypsy Love" and "The Yellow Ticket." Mr. Lavine is survived by a widow.

NEW INCORPORATIONS

Eleven Amusement Enterprises Listed at Albany

ALBANY, N. Y. (*Special*).—Certificates of incorporation for eleven new amusement enterprises were filed with the Secretary of State the past week. Most of the new concerns will engage in both the motion picture and theatrical business. The list includes the Empire All Star Corporation with its principal office in Eddyville, N. Y. having a capital stock of $500,000. It will conduct a general motion picture business in all its branches. The Excelsior Employment Guild of New York city with a capital of $10,000 has been authorized by the State to maintain a motion picture and theatrical bureau. The firms are as follows:

Empire All Star Corporation, Eddyville, N. Y. To conduct a general motion picture business in all its branches. Capital, $500,000. Directors: William H. Jefferys, Sherwood E. Collins, and H. Clifford Hancock, 128 Broadway, New York city.

Cedric Amusement Corporation, New York city. Motion pictures and other amusement enterprises. Capital, $10,000. Directors: Leopold Friedman, Charles C. Moskowitz, and Henry J. Hoebel, 1493 Broadway, New York city.

Excelsior Employment Guild, New York city. To maintain a general theatrical employment agency. Capital $10,000. Directors: M. Josephine McLaughlin, Katherine L. Fish, and K. M. Ittenson, 321 Madison Avenue, New York city.

Minerva Theater Company, Queens County. To provide for the production of motion picture films and conduct theaters. Capital $1,000. Directors: Charles Kramer, Louis Kramer, and P. S. Silligman, 307 Decatur Street, Brooklyn, N. Y.

W. R. McDonald, Inc., New York City. To produce films, and operate theaters, studios, and opera houses. Capital, $5,000. Directors: W. Robert McDonald, Alfred Strauss, and Henry C. Cohan, 110 West Forty-eighth Street, New York city.

Jaxon Film Corporation, New York city. Motion pictures and vaudeville. Capital, $5,000. Directors: Henri Schwob, Charles Kingsley, and Rosalie Wright, 74 Broadway, New York city.

Vernam Pictures Company, New York city. Motion pictures and vaudeville. Capital, $1,000. Directors: Corinna Rothschild, Rita Straus, and Rachel Ducker, 1904 Park Place, New York city.

Kirmmse, Inc, New York city. To conduct a theatrical and motion picture booking agency. Capital, $4,000. Directors: L. Minnie Kirmmse, John R. Davis, and Louis Karasic, 44 Court Street, New York city.

Hyperion Film Corporation, New York city. Vaudeville and motion pictures. Capital, $5,000. Directors: Henry Schwob, Rosalie Wright, and Charles Kingsley, 74 Broadway, New York city.

Oko Camera-Prossynski Patents Company, New York city. Motion picture apparatus of all kinds. Capital, $200,000. Directors: Kasimar De Prossynski, Ernest Urchs, and William F. Byrnes, 1 Madison Avenue, New York city.

Westminister-Union Corporation, New York city. To construct and maintain theaters. Capital, $5,000. Directors: Charles Monash, John Hopkins, and Alfred T. Sherman 1564 Broadway, New York city.

The Sovereign Films, Incorporated under the laws of the State of Delaware has been granted a charter to engage in the theatrical and motion picture business in this State. The corporation has a capital of $200,000 and Oliver Lippencott, Jr., of New York city, has been designated to represent the company.

GEORGE W. HERRICK.

Bangs.

GERTRUDE HOFFMAN.
At Cocoanut Grove.

HERE AND THERE

Al Hayman, who had a paralytic stroke a short time ago, is much improved and his condition is very encouraging. He expects to go South as soon as he is able to travel.

Jane Oaker, who is doing excellent work as "Queeney" in "Cousin Lucy," will break into vaudeville at the close of her season with a comedy sketch written for her by Julian Eltinge. Four people are in the cast.

Arnold Daly, who is in Roosevelt Hospital suffering from peritonitis, is reported to be on the road to recovery. It will be some weeks, however, before he will be well enough to leave the hospital.

"Seremonda" is to have a London presentation, possibly this season and surely the early part of next season.

Lionel Atwill, who is appearing in "The Lodger" at the Bandbox Theater, is arranging a series of special matinees at that theater, at which he will produce two new English plays. "The Shadow" (to be renamed), by Eden Phillpots, and "Whimsies," by Wilfred Blair.

Charles H. Miles of Cleveland is attempting to draw the center of the Western vaudeville world to that city. He contends that Cleveland is the logical place from which to book acts through the West and Middle West. Mr. Miles also contemplates building an actors' home colony.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JANUARY 27TH

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	Her Soldier Boy	Dec. 6	55
Bandbox	The Lodger	Jan. 8	24
Belasco	The Little Lady in Blue	Dec. 21	47
Booth	Getting Married	Nov. 6	100
Bramhall	Keeping Up Appearances	Nov. 8	75
Casino	Follow Me	Nov. 20	72
Century	The Century Girl	Nov. 6	100
Cohan	Come Out of the Kitchen	Oct. 23	117
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	92
Comedy	Washington Square Players	Aug. 30	177
Cort	Upstairs and Down	Sept. 25	149
Criterion	Seramonda	Jan. 1	32
Eltinge	Cheating Cheaters	Aug. 9	202
Empire	A Kiss for Cinderella	Dec. 25	41
48th Street	The 13th Chair	Nov. 20	84
Fulton	In for the Night	Jan. 11	20
Gaiety	Turn to the Right	Aug. 17	193
Globe	The Harp of Life	Nov. 27	75
Harris	The Yellow Jacket	Nov. 9	72
Hippodrome	The Big Show	Aug. 31	261
Hudson	Shirley Kaye	Dec. 25	41
Knickerbocker	The Music Master (rev.)	Oct. 10	132
Liberty	Have a Heart	Jan. 11	20
Little	Pierrot the Prodigal	Sept. 6	170
Longacre	Nothing But the Truth	Sept. 14	160
Lyceum	Her Husband's Wife (rev.)	Jan. 8	24
Manhattan	The Wanderer	Jan. 23	7
Maxine Elliott	Gertrude Kingston Company	Jan. 15	16
New Amsterdam	Miss Springtime	Sept. 25	146
Park	Merry Wives of Windsor (rev.)	Jan. 8	24
Playhouse	The Man Who Came Back	Sept. 2	175
Princess	'Ception Shoals	Jan. 10	21
Punch and Judy	Treasure Island	Oct. 21	125
Republic	Good Gracious Annabelle	Oct. 31	107
Shubert	Love of Mike	Jan. 15	16
39th Street	Old Lady 31	Oct. 30	108
Winter Garden	Show of Wonders	Oct. 26	125

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

R. VALE, Chicago.—As Madame Nazimova has just begun her season at the Princess Theater in "'Ception Shoals" and intends to follow this with a series of plays, it is unlikely that she will appear in Chicago for some months, if at all this season.

"READER."—(1) George Gaul has appeared in the following plays: "The Star of Mantua," "Young Mrs. Winthrop," "A Gauntlet," "The Temptress," "The Richest Girl," "The Morals of Marcus," "The Silent Voice," and "The Yellow Jacket." He has also played in stock. (2) According to our records, the last play Martin Brown appeared in was "A Mix-Up," on tour. The play previous to that was "Hello, Broadway." (3) The songs you mention have not been sung in any other plays.

SUBSCRIBER, Gloucester, N. J.—Pauline Frederick made her stage debut at the Knickerbocker Theater, New York, with the Roger Brothers in "Harvard" on Sept. 1, 1902. Previous to her role of Zuleika in "Joseph and His Brethren" she appeared in "A Princess of Kensington," "It Happened in Nordland," "The Little Gray Lady," "The Girl in White," "When Knights Were Bold," "Twenty Days in the Shade," "Toddles," "Samson," "The Dollar Mark," "The Fourth Estate," and "The Paper Chase."

L. G. S., Detroit.—(1) In the cast of the New York production of "Madame Sherry" were: Frances Demarest, Elizabeth Murray, Ignacio Martinetti, Jack Gardner, John Rheinhard, Dorothy Jardon, Lina Abarbanell, Ralph Hers, Frank Johnson, May Hanna, Almanore Francis, Irene Palmer, May Thompson, Evelyn Westbrook, Lillian Tucker, Marcelle Lamb, Elizabeth Nelson, Leslie Stose, Roselle Lyons, and Naomi Dale. (2) In "The Pink Lady" were: Alma Francis, Ida Adams, Dudley Oatman, F. Newton Lindo, Joseph Carey, Ida Gabrielle, Olive Depp, Eunice Mackey, Trixie Whitford, Florence Walton, Erminie Clark, Fred Wright, Jr., William Elliott, Ruby Lewis, Teddy Hudson, May Hennessy, Alice Dovey, Crauford Kent, John E. Young, Hazel Dawn, Harry Depp, Alice Hegeman, Frank Lalor, A. S. Humerson, Louise Kelley, Maurice Hegeman, Joseph Carey, and Benjamin Lissit.

THE MIRROR BOOK TABLE

PLAYS AND PLAYERS. LEAVES FROM A CRITIC'S SCRAPBOOK, by Walter Prichard Eaton. Cincinnati. Stewart and Kidd Company. Preface by Barret H. Clark. (Six interesting illustrations). If you read this book you will be interested and disappointed. It is a series of the criticisms of the players and the plays reviewed by Mr. Eaton when he was actively engaged on the press between 1912 and 1916, and some earlier dates than the first. That which may be disappointing to some is the absence of any mention of some of the players who have an annual popular following. In the hurried review we have made we do not find the name of John Drew. There are but two mentions of Charles Frohman. There is not much about the Daly company, but there is some reason for this. It was not, we believe, in Mr. Eaton's time as a critic.

These oversights, if that is the word, are forgotten, however, in the reading of other chapters, such as Question of Personality, What is an Entertainment? A Quiet Evening at the Theater (in which no remedy is suggested for some things that are not always quiet). What is a Good Play? is answered from the critic's angle, frequently a vibrant of that of the playgoer. Our Comedy of Bad Manners will make you say, "That's what I've thought." On Finding the Joke in "Othello" in which Faversham is the whole chapter, is one of the very readable bits, although it is hard to think of anything better than the chapter, George Arliss—A Study in Acting. Pomander Walk is for the dreamy hour. It always is, and here it is a gem, something you will read more than once. When you have finished the book you will think that the author has not concealed his personal preferences, which is another way of saying that he has not put his prejudices under a bushel. But you must remember that is the way a critic is made—likewise, all of us. We particularly recommend, to use a commercial phrase, the latter part of the chapter on Question of Personality.

The preface by Barret H. Clark, a brother critic, seems to have been written largely for the purpose of fixing up the rumpus between the Shuberts and the New York *Times* and the *Times* dramatic critic. It might have been omitted without injuring the sale of the book. It is of no interest outside of New York, and whatever interest it did have here has been embalmed.

TALKS ON TALKING, by Grenville Kleiser: Funk and Wagnalls company, New York and London. Of course there is a way, several ways, in fact, to improve one's manner of talking, in private conversation as well as in public. But after all, if the individual has not been born that way, and is not possessed with application and the art of observation, there are no set rules for making such a one an example. If one has the ambition to improve oneself, this little book will be an invaluable aid. It will tell you, if you do not already know, the different types of talkers, the speaking voice, how to tell a story, how to speak in public, conversation and public speaking, don'ts and do's from public speakers, men and mannerisms. With this information, assisted by a desire to learn, this book will not come amiss to the best of us. One of its best points is that of telling us what to avoid in saying what is on our minds.

THE SLATE-PICKER SOPRANO, by Will W. Whalen: The Mission Press, Techny, Ill. It is heralded as a novel—a story of stage life on and off. It may interest actor folk. In it a temperamental soubrette throws a fit, and puts the manager considerably on the stage, but the boy, with his parrot memory, puts on the soubrette's skirts and wig, and takes up her lines. What follows is not for us to tell; you must read it, and it is amusing and interesting.

NEW YORK THEATERS

EMPIRE Broadway & 40th Street. Evenings, at 8.20. Mat. Wed. and Sat.
Charles Frohman - - - - Manager
CHARLES FROHMAN presents
MAUDE ADAMS
In J. M. BARRIE'S New Comedy
A KISS FOR CINDERELLA

Cohan & Harris (Formerly Candler Theatre). Evgs., 8.20; Mats., Wed. and Sat., 2.20. Phone, Bryant 6344.
Cohan & Harris present
Captain Kidd, Jr.
A FARCICAL ADVENTURE
By Rida Johnson Young.

BELASCO Theatre, West 44th St. Evgs. at 8.30. Mats. Thurs. and Sat. at 2.20.
David Belasco presents
FRANCES STARR
In a refreshingly new comedy
LITTLE LADY IN BLUE
By Horace Hodges and T. Wigney Percyval, authors of "Grumpy."

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.20.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT
By Messrs. Smith and Hazzard.

REPUBLIC Theatre, West 42d St. Evgs., 8.20. Mats., Wed. and Sat., 2.20.
Arthur Hopkins presents
Good Gracious Annabelle
A New Play by Clare Kummer.

LYCEUM West 45th St. Eve. 8.25. Matinees, Thursday and Saturday, 2.20.
SPLENDID RECEPTION
Marie Tempest, Laura Hope Crews, Norma Mitchell, Henry Kolker, W. Graham Browne, Eugene O'Brien in
Her Husband's Wife

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success
Miss Springtime
Music by Kalman. Book by Bolton.

HUDSON West 44th Street. Evgs. 8.15. Mats. Wednesday and Saturday.
HENRY B. HARRIS ..... Manager
KLAW & ERLANGER present
Elsie Ferguson
In a new comedy of today
SHIRLEY KAYE
By HULBERT FOOTNER

KNICKERBOCKER Theatre, B'way & 38th St., Evs. 8.15. Matinees Wed. & Sat. 2.15
Klaw & Erlanger ..... Managers
DAVID BELASCO presents
David Warfield
IN HIS WORLD RENOWNED SUCCESS
THE MUSIC MASTER

GEO. M. COHAN'S Theatre, B'way, 43d Street. Tel. Bryant 393.
Evgs., 8.30. Matinees, Wed. and Sat., 2.20.
KLAW & ERLANGER - - Managers
Henry Miller presents
Ruth Chatterton
and company incl. BRUCE McRAE in
Come Out of the Kitchen
"Fragrant, diverting, appealing."—World.

ELTINGE Theatre, West 42nd St. Evenings at 8.30. Mats., Wed. and Sat., 2.30.
A. H. Woods presents
CHEATING CHEATERS
By Max Marcin.

LIBERTY West 42d Street. Evgs., 8.20. Mats., Wednesday and Saturday, 2.20.
HENRY W. SAVAGE offers
The New Musical Comedy
HAVE A HEART
In Cast are
Louise Dresser, Billy B. Van, Thurston Hall, Flavia Arcaro, Eileen Van Biene, Marjorie Gateson, Donald Macdonald, James Bradbury
AND BEAUTY CHORUS

LONGACRE Theatre, 48th St., W. of Bway. Evgs., 8.20; Mats. Wed., and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER Present
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

CORT West 48th St. Phone Bryant 46 Evenings at 8.20; Matinees, Wednesday and Saturday at 2.20.
Season's One Substantial Success.
Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Fanny Hatton.

NEW YORK THEATERS

Playhouse 48th, East of B'way. Phone 2058 Bryant. Evenings, 8.20. Matinees, Wednesday and Saturday, 2.20.
William A. Brady presents
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast, including
MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, Just East of B'way. Phone 178 Bryant. Evenings, 8.20.
48th Street
Matinees Thursday & Saturday, 2.20
THE 13th CHAIR
A Mystery Melodrama
By BAYARD VEILLER

Winter Garden B'way & 50th Phone Circle 4330
Evgs. 8.00. Mats. Tues., Thurs. & Sat., 2
Show of Wonders

Shubert 44th St., W. of B'way. Phone 6430 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.
A Comedy with Music
Love O' Mike
A CAST OF 31 PRINCIPALS

BOOTH 45th, West of B'way. Phone 6100 Bryant. Evgs., 8.15. Mats., Wed. & Sat., 2.15.
Last Two Weeks
Presenting and appearing in SHAW'S
William Faversham
Getting Married
with Henrietta Crosman

WINTHROP AMES' LITTLE THEATRE 44th, West of B'way.
Phone 6101 Bryant. Evenings at 8.45. Matinees, Wednesday and Saturday, 2.30.
LAST WEEK
Pierrot The Prodigal

39th St. Theatre, near Broadway. Phone 413 Bryant. Evenings, 8.25. Mats., Wed. and Sat., 2.25.
EMMA DUNN in the New Comedy
"OLD LADY 31" by Rachel Crothers

Casino Broadway and 39th Street. Phone 3846 Greeley. Evs. 8.15 Mats., Wed. and Sat., 2.15
LAST TWO WEEKS
ANNA HELD in
FOLLOW ME and 40—Anna Held —Raised Beauties—40

ASTOR THEA., 45th St. and Broadway. Phone 327 Bryant. Evgs. 8.15. Matinees, Wed. and Sat., 2.15.
CLIFTON CRAWFORD
In New Military Operetta
HER SOLDIER BOY
JOHN CHARLES THOMAS | ADELE ROWLAND

Maxine Elliott's Theatre, 39th Street, East of Broadway.
Evgs., 8.30. Mats., Wed. and Sat., 2.30.
GERTRUDE KINGSTON and HER CO.
In a triple bill of one-act plays by Bernard Shaw and Lord Dunsany

HIPPODROME
MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15 Mat. every day at 2.15
"THE BIG SHOW" Staged by R. H. BURNSIDE
ANNETTE KELLERMANN (Herself)
In a new WATER SPECTACLE
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES 1,000 PEOPLE
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NEWS OF STOCK PLAYS AND PLAYERS

A FAREWELL IN SPOKANE

Miss Jane Urban, Leading Woman for Two Seasons, Quits

SPOKANE, WASH. (*Special*).—Miss Jessie Arnold's advent at the head of the American Players in "The Trail of the Lonesome Pine," week Jan. 7, was a series of triumphs. Miss Arnold's characterisation of the wild, ignorant, but pure-souled mountain girl was apparently the result of careful study and appreciation of the role. The dialect, the coquetry, the ingenuousness of the girl were cleverly attained and properly emphasized. In the lighter scenes and those in which some emotional stress was required, Miss Arnold proved thorough and talented. Her vocal equipment, especially, gives promise of effective emotional acting if such a role is given her. Of the other members of the company, May Roberts was most interesting in the quaint and amusing character of "Ole Hon"; Carl Caldwell was funny as the old mountain justice; Henry Hall had a somewhat colorless role, but he played it adequately; Ben Erway lent the proper tone to Dave Tolliver, and Jack Fraser was excellent as Jud. Other characters were well taken by L. Victor Gilliard, Neil McKinnon and Alice Kennedy. "The Eternal Magdalene," week 14.

Miss Jane Urban, for two seasons leading woman of the American players at the American Theater, departed week Jan. 13 for California, her former home. Her farewell appearance with the stock company, Jan. 6, in "Sinners," was a memorable one for her as well as for her fellow players, and the audience that filled the theater. A huge basket of flowers was sent to her over the footlights, and when she stepped out to receive them the applause developed into an ovation. It continued until she returned and responded with a brief farewell curtain speech, when the applause was noisier than ever. Miss Urban plans to rest in the south, having refused an offer to head a musical comedy company in San Francisco.

Ralph Cloninger, leading man of the American Players, now convalescing from an operation for appendicitis, will resume his place at the head of the stock company at the American, in "Broadway Jones," week Feb. 4. Henry Hall concludes his five weeks' engagement Feb. 3.

Miss Ann Pittwood left for New York week 13, to confer with eastern theatrical producers regarding future professional engagements. Since her starring engagement with the Wilkes company last spring, Miss Pittwood has been completing a course of studies at home. Her most notable eastern experience was as Wendy to Maude Adams in "Peter Pan." She will make her headquarters in New York with her brother, Ted Pittwood, now studying at the New York University School of Commerce. Miss Pittwood is known as the tiniest star in the country.

ROBERT S. PHILLIPS.

EMPIRE PLAYERS, SALEM

SALEM, MASS. (*Special*).—"For the Man She Loved," week Jan. 15, proved to be a much better play than the rather unpromising title would lead one to expect. It was a melodrama with plenty of thrills, a very good third-degree scene and a more or less unexpected denouement. Colonel Worthington is shot by an unseen assailant. The finger of suspicion points to his daughter-in-law, who is arrested and subjected to third-degree questioning. The climax arrives in the last act when she is exonerated and the real murderer is exposed. Miss Buckert, as Mary Ballard, did an excellent bit of work; Mr. Mack, as a bullying police detective, was especially good; Mr. Noa was earnest and sincere as Billy; Worthington and Joseph Thayer did well in the double roles of Colonel Worthington and "Slip" Shafer, a detective. David Baker was very acceptable as Harris, Worthington's partner and murderer; Emma De Weale, who has been seen several times previously with the Empire Players, gave a very good characterisation of the Irish landlady, Mrs. Maloney; Miss Hill, as her daughter, was, as usual, excellent. Mr. Thompson, as a breezy, young reporter, was also excellent; Miss Knowles, as Blonde Mabel, was good, and Aubrey Noyes, as the old butler, was satisfactory. Week 22. "He Fell In Love With His Wife." Miss King was not in the cast this week and has been visiting Cecil Spooner, with whom she played for several years, and her company in Lawrence.

DOROTHY BENNETT.

NORTHAMPTON QUITS FEB. 10

The management of the Academy of Music, Northampton, Mass., have decided to bring the present stock company policy of the house to a close on Feb. 10, unless the attendance at the plays is greatly increased. Since Christmas there has been a marked falling off. Feb. 10 will be the end of the half year and those in control of the theater feel that they should not continue plays at a loss. Heretofore Northampton has rallied when there was danger that the company cease producing, and it is optimistically expected that there will be the same revival this year. Jessie Bonstelle is the leading woman of the company.

(1) Frances Younge, (2) Vera Drummond, (3) Helen Spring, (4) Harry Horne, Director; (5) Irene Summerly, Leading Woman; (6) W. O. McWatters, Leading Man; (7) Murray Barnard, (8) Edmund Abbey, (9) Stewart Wilson, (10) Anthony Blair.

BROOKLYN'S SUCCESSFUL STOCK

Playing Since Last October at the Fifth Avenue Theater, Under the Direction of H. F. Horne

The above is the present personnel of the only stock company in Brooklyn. They opened their season the first week in October, 1916, "Under Cover" being the play, and have been playing to record business ever since; of the above members, all but two have been with the company since the initial performance. They have been enthusiastically received by the stock lovers of Brooklyn, the theater having to date a weekly subscription list of over 3,000 regular patrons, which is rapidly growing, the members are all tremendous favorites with the audiences, tumultuous receptions being accorded each player on their entrance. While the stage of the Fifth Avenue Theater is small, each production has been carefully and correctly produced, with every attention to detail, while the productions and players have so pleased the patrons that many have written letters to the management, declaring that the company is the best balanced stock organization that Brooklyn has ever had.

The list of plays presented to date include "Under Cover," "Pair of Sixes," "Kick In," "Baby Mine," "Tess of the Storm Country," "Within the Law," "The Misleading Lady," "Get-Rich-Quick Wallingford," "Madame X," "Stop Thief," "Paid in Full," "The Road to Happiness," "The Divorce Question," "The Yellow Ticket," "Bought and Paid For," "The Spendthrift," to be followed by all the best plays obtainable for stock production. The organizer and director of the Fifth Avenue company is H. F. Horne.

WINIFRED ST. CLAIRE, PATERSON,

PATERSON, N. J. (*Special*).—The patrons of Winifred St. Claire's Empire Theater, of this city, were afforded unlimited laughter in the production of "A Full House," week Jan. 15, which played to capacity business. Miss St. Claire was cast as Mrs. Howell and delighted her innumerable admirers. Nola Mercer scored successfully in the role of Susie from Sioux City, which evoked vociferous laughter and applause; Bertha Allen was clever as Miss Winnecker; Edyth Ketchum was delightful in the part of Vera Vernon; Mary Fox looked the part of Mrs. Pembroke; Fred Ellsworth as the English servant was clever; Tedd Brackett scored successfully in the character of Nicholas King; Clifford Mack made a capital Ned Pembroke; Robert Gleckler was exceedingly interesting and natural as Geo. Howell; Morris Burr made the best of a role that did not offer him his accustomed chance to display his masterful talent, but was, however, an impressive police sergeant. Miss Florence Burroughs was interpolated into the cast to interpret Mrs. Fleming, a role that she essayed well. Ida Ellis was another extra member of the cast whose creation of "Daphne Charters" was interesting.

Miss Winifred St. Claire has recovered from her recent attack of the grip, and is appearing this week in "Rich Man, Poor Man," the initial presentation of this play in Paterson.

WILKES CO., SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players at the Orpheum appeared in an elaborate production of "The Three Twins," Jan. 7-13, which was well presented in every way before houses ranging from medium to large. George Rand as Gen. Stanhope, William C. Walsh as Tom Stanhope, and John Sheehan as Dr. Hartman, scored to the best advantage in their respective roles. Gladys Eyman made a charming Kate Armitage, while Pearl Cook as Mrs. Dick Winters was clever and effective. The rest of the support was all that could be desired. Same company in "Isle of Spice," 14-20.

BENJAMIN F. MESSERVEY.

ELSMERE'S NEW DEAL

Actor-Manager Clement's Intentions and Probable Innovation

Week of Jan. 15 brought "The Bubble" to the Elsmere Theater, Harold Kennedy, an exceedingly clever actor of many parts, was not at his best in the Louis Mann role of Gustave Muller. His delineation of the delicatessen storekeeper was overdrawn and it is safe to say that he will never be awarded the iron cross for his German. Clay Clement pleased as a reporter and Mary Frey was a satisfactory Rose. Samuel Godfrey as Joseph Mahlen and Virginia Zollman as Amelia Muller completed the cast.

Beginning week 22, the management of the Elsmere will be taken over by Clay Clement, the popular leading man of the Elsmere Stock company. "Rich Man, Poor Man" will be Actor-Manager Clement's first offering, and the play will also signalise the return of that favorite actor, William Blake. Mr. Adams will be in charge of the front of the house, and every promise for the consideration and comfort of the patrons here will be continued. Mr. Clement has never found it necessary "for business reasons" to conceal the fact that his clever and charming leading woman is Mrs. Clement, and it would not be surprising to find him following the European custom of announcing Mr. and Mrs. Clay Clement present, thus and so. Every good wish follows the ambitious undertaking of this talented couple by the patrons here.

IDA C. MALCOMSON.

KEITH PLAYERS, UNION HILL

UNION HILL, N. J. (*Special*).—Possibly the local advertising mediums will profit as a result of the Keith Players' presentation of Roi Cooper Megrue's amusing farce, "It Pays to Advertise." Necessary to the successful performance of this excellent comedy were the convincing portrayals of the individual roles, the absence of a semblance of humor on the part of the players in visualising the trials besetting the ultimate success of the "13" soap company. The hit which this play scored at the Hudson Theater was decidedly due to its capable presentation by the members of the company. As a result, week of Jan. 13-20 proved a banner one in the series of successes achieved by this company during their engagement here. Evelyn Varden appeared as Mary Grayson, Arthur Mack as Johnson, Charles W. Dingle as Rodney Martin, Arthur Grimn as Cyrus Martin, Joseph Lawrence as Ambrose Peale, Jessie Pringle as Marie, J. Ellis Kirkham as William Smith, Frank Armstrong as Donald McChesney, Mildred Florence as Miss Burke, Aubrey Bosworth as Ellery Clark, Charles C. Wilson as Bronson, and Georgette Leland as the Comtesse, for which she was specially engaged. "Madam Sherry" is the current week's offering.

E. A. GREWE, JR.

POLI AT SCRANTON

SCRANTON, PA. (*Special*).—Academy: "The Eternal Magdalene" was the offering by the new Poli Stock company week Jan. 15, to capacity houses. Frank T. Charlton gave a very dignified and intelligent portrayal of the part of Elijah Bradshaw; Gertrude Fowler as "The Woman," played the role with sincerity and earnestness, making the part one not easily forgotten; May B. Hurst made an ideal Mrs. Bradshaw, and Marguerite Johnson as Elizabeth Bradshaw was seen to excellent advantage; Howard J. Smith as John Bellamy did excellent work; Rexford Burnett as Dane Bradshaw, and Lawrence Brooke as Arnold Macy gave excellent portrayals of their roles, while John H. Elliot gave a fine character study of the part of Rev. Smollet. The remainder of the cast gave good support. The staging, under the personal direction of A. J. Edwards, left nothing to be desired, and the scenery and stage settings were very elaborate. "Little Peggy O'Moore," week Jan. 22.

C. B. DERMAN.

DALLEY CO. IN KANSAS

HUTCHINSON, KAN. (*Special*).—The Ted Dalley Stock company in "The Girl from Out Yonder" and "The Rosary," week Jan. 13. Both were excellent plays and were very well given. Stella Wimmer as Flotsam, and Richard Cramer as Captain Amos Barton, Flotsam's father, deserve much credit for their clever acting in "The Girl from Out Yonder." Edwin Scribner as Father Kelly in "The Rosary" was excellent. Mr. Scribner played this part in the original play of "The Rosary." Mitty Devere as Skeeters caused much laughter.

C. W. OSWALD.

The Russwin Lyceum opened its annual stock season with The Walter Naylor Players in "Rolling Stones," Jan. 15. The company includes Virginia Perry, Philip Quin, Ralph Murphy, Dorothea Autel, Margie Dow, Irene Autel, Orrin Burke, Harry K. Hamilton, Victor Beecroft, Vincent DeVito and Walter J. Naylor, director.

WINIFRED ST. CLAIRE.
The Woman who Made Stock Succeed in Paterson, N. J., Where Others Failed.

Winifred St. Claire, a clever and deserving woman, is, at present, appearing at the head of her own capable and successful stock company in Paterson, N. J., making the Empire her producing playhouse, which is under her own personal direction. The present is the sixth successful and prosperous month of this organization, which has succeeded in making other managers, equally as zealous and sincere in their policies, sit up and take notice.

Miss St. Claire had obstacles galore to overcome. But she fought bravely on with courageous heart, not knowing the meaning of despair or discouragement. But with Miss St. Claire at the helm, there was a turn in the tide. With the assistance and co-operation of Manager Earl D. Sipe, the Empire Theater is "the" de luxe playhouse now of Paterson, the present policies having succeeded artistically and financially. This is an incontrovertible vindication for Miss St. Claire as a box-office winner.

Miss St. Claire's career during the past decade, while meteoric, has been well-earned, indeed, if hard work and diligence is taken as a criterion. She makes it an unfailing rule to surround herself with the best talent obtainable—another link in the success of her chain of victories. She is a native of the justly famed "Hoosier" State. But her success has not spoiled her. She is the same unsophisticated Winifred, and Paterson is elated with her.

HATHAWAY, BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players in the rural play, "The Village Postmaster," Jan. 15-20, gave a fine production to large houses. Herbert De Guerre, in the title role as Seth Huggins, gave a good character impersonation; Hooper Atchley as John Harper did well; Ruth Lechler as Miranda Huggins was charming and made a deserved hit; Betty Brown in the coquette role of Hattie Hurley was very clever; Harry LaCour as Thomas Jefferson Huggins did some fine comedy; Lillian Niederauer as Mary Barden did good emotional work; Florence Thompson as Louisa furnished pleasing comedy; Marion Chester, Clara Rose Hubner, William H. Dimock, John B. Whiteman, Sardis Lawrence, Ben Hadfield, Forrest Abbott, and Burt Cameron did well in their respective roles. "Alma, Where Do You Live?" week Jan. 22. W. S. PRATT.

LYRIC OF BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—"In Old Kentucky," with its original pickininny band, the colored dancers and singers, six real horse races and the famous racing tread machine which was used in the original Ben Hur chariot race, graced the Lyric stock theater, week 22-28. Mr. Edwards made a huge attempt in producing this in stock. "In Old Kentucky" drew capacity houses. Wm. Isham, manager, is making every endeavor to give local patrons the very best in stock, for the repertoire of big plays already produced bears out this statement. MARY SAYLES HANCORT.

EMPIRE AT PITTSBURGH

PITTSBURGH, (*Special*).—"The Hands of Fate" was the offering of the Empire Stock company at the Empire week Jan. 15. Ralph Sprague is always accredited with good work, and in the role of Charles Mellville he lived up to his reputation as leading man. Matt. McHugh was cast as Col. Hopkins to advantage, Kathryn Baker was competent as Zoe, and Mrs. Ed. Hugh did well as the widow Tracy. Ben J. Lander worthily handled the role of Dick Day, and Grace Hopkins was in the capable hands of Jacqueline Mason. The other support was adequate. FACKINER.

ALL STAR IN HARVARD PRIZE

NEW BEDFORD, MASS. (*Special*).—"The End of the Bridge," the Harvard-Radcliffe prize play, was presented at the New Bedford Theater by the All-Star Players, Jan. 15:20. Enid May Jackson as Joan Mannering established her credit as a dramatic actress. This young, beautiful and talented actress has a vibrant voice, strong, sympathetic and perfectly modulated, adapting itself with particular facility to the strong passages and flights of emotional eloquence with which her portrayal abounded. Alfred Swenson as Dr. John Garrett, rose to such points of excellence as to command hearty applause. Style, elegance and scholarly ease are invariably observed in his work. William J. Townsend gave a thoroughly first-rate performance as Felix Marriott; Robert McClung invested Ludwig Strauss with naturalness and consistency; Mr. McClung is a capable and diverting comedian with a rare sense of humor and a personality that has brought him into widespread popularity, not alone with the public but among his associates as well; Beulah Monroe won much distinction by her clever portrayal as Mary Manley, the nurse; she possesses undoubted talent, a handsome face and symmetrical figure; her individuality is most pleasing and she is a marked favorite; Dorothy Beardsley as Peter, the crippled waif, and Thomas Whytte as Bartlett, a dignified butler, filled out the cast adequately. The management has shown a commendable liberality in giving us a company entirely worthy of the most hearty support. The scenery is very handsome, and the other accessories are elaborate, costly and in good taste throughout. Much of the praise bestowed upon the production must be accorded to it by reason of its pictorial excellence. The story, however, is not without interest and cogency. The performances were observed by large and unusually discriminating audiences.

WALTER S. MACPHAIL.

J. L. Tempest Stock Co., at Cory, Pa., in repertoire at the Rex Theater, Jan. 15 and week, was Manager Parker's first stock booking of the season. They put on some old time and some newer productions. They did well at the Union City Opera House the week before.

KEITH HUDSON THEATRE PLAYERS

UNION HILL, N. J.

"America's Foremost Stock Organization"

Management WILLIAM WOOD | *Direction* W. C. MASSON

EVELYN VARDEN

CHARLES W. DINGLE

JESSIE E. PRINGLE

AUBREY BOSWORTH

ARTHUR GRIFFIN

ARTHUR MACK

JOSEPH LAWRENCE

GORDIMER, FT. DODGE

FT. DODGE, IA., (*Special*).—Magic: The Gordimer Stock company, in "East Lynne," Jan. 12, 13, 14, drew splendid business and gave splendid satisfaction. Little Nedra Gordimer as Willie succeeded admirably in carrying out her part. "Across the Great Divide," 18, 19, 20. LILLIAN M. RANKIN.

EARL D. SIPE NOT ILL

A mistaken report reached THE MIRROR and was printed in last week's issue to the effect that Manager Earl D. Sipe has been at Billy Muldoon's, White Plains, recovering from grippe. Manager Sipe is in good health, now, as in the past, and has been attending to business as usual.

MISS WINIFRED ST. CLAIRE

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NOLA MERCER
EDYTHA KETCHUM
BERTHA ALLEN
MARY FOX
FRANK HARVEY

FRED ELLSWORTH

DIXON VAN VALKENBERG, Publicity

H. LANDISHMAN, Scenic Artist

SHUBERT IN ST. PAUL

ST. PAUL, MINN. (*Special*).—Guy Durrell is an actor of the old school and there are not many left. He received his early training in San Francisco in the days when that attractive city was even a more alluring Mecca to many Thespians than far-famed Broadway. Mr. Durrell's portrayal of the Forbes-Robertson role in "The Passing of the Third Floor Back" at the Shubert, Dec. 24-30, was one of the best of the many excellent pieces of acting with which he has favored us. The Shubert Stock returned to farce 31-Jan. 6, when "It Pays to Advertise" was the bill. "The Eternal Magdalene," 7-13, was well-played throughout. Guy Durrell was the "leading and wealthy citizen" financing the crusade; Kenneth Bradshaw, "a famous evangelist"; and Elsie Esmond, "a woman of the town." "The Revolt," 14-20.

JOSEPH J. PFISTER.

MOZART OF ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players did themselves credit in a splendid production of "Maggie Pepper" at the Mozart, Jan. 15-20, to large business. Harriett Duke did well in the name part and pleased. Edward Everett Horton was a clever Joseph Holbrook and contributed much to the success of the production; J. Harrison Taylor made a good John Hargen, and Hazel Corinne an entertaining Ethel Hargan; Edna Payne, a new-comer, created a favorable impression as Margie Durkin. Others seen to advantage were Bessie Sheldon, Dan Malloy, Caroline Morrison, Girard Patterson, Dave Callis, Edward McMillan, Lillian Stuart, R. Thomas Holden, and Edwin T. Hitchcock. Story of the Rosary," Jan. 22-27.

J. MAXWELL BEERS.

SOUTHERN CO., COLUMBUS

COLUMBUS, O., (*Special*).—The Southern Theater Stock company, headed by Edward Mackay and Wanda Howard, gave a fine performance of "Inside the Lines" week Jan. 15 for their fourth week of the season. Mr. Mackay was especially well cast as Captain Woodhouse, a part well suited to his artistic methods. Charles Stevens and Olathe Miller, each week, are adding to their laurels, by finished performances. The remainder of the company is not up to the standard which Columbus has enjoyed heretofore. When audiences are accustomed to players like Laura Nelson Hall, Jane Grey, Thais Magrane, Maude Eburne, Alice Riker, Mary Servoss, and many others of their calibre, who have played stock here, it goes against the grain to support a company like the one we have here, with the exception of the above mentioned three. The company was organized only after a campaign, managed by the dramatic editors of the city, in which scores of letters were written, pledging support, and in turn, the people ought to be given what they asked for—a good company.

LEONARD G. LATHAM.

PRINCESS PLAYERS, DES MOINES

DES MOINES, IA., (*Special*).—Elbert and Getchell presented the Princess Players in the comedy "Some Baby" week Jan. 14. Elsie Riser as Marcella, the Spanish girl, portrayed her character well. Eleanor Brent as Mrs. Vivert, Tamson Manker as Sylvia Reiyra, Philip Sheffield as Philip Stanton, Arthur Young as General Burbeck, Jerome Kennedy as Dr. Reiyes, Mrs. Morrison as Mrs. Wellsmiller, were excellent in their comedy roles. William Forestille as Judge Sanderson, Jack Marvin as Chief Blanchard and William Mack as an officer complete the cast.

John Warner succeeds Albert Phillips as leading man and appeared in "On Trial" week Jan. 21. The Princess is noted for the care taken in staging and producing of their plays.

KAHN.

WHO, WHERE, WHAT IN STOCK

Roydon Keith, one of the best of the younger actors seen in Cleveland this season, was born in this country, but spent the greater part of his life in England. He started in a musical comedy stock company in Syracuse three and one-half years ago for three months. His first New York appearance was in "Iole," H. H. Frazee production at the Longacre Theater. In this same company was May Allison, motion picture star now appearing with Harold Lockwood. Since then he has been in several New York successes. Last season in "Nobody Home." This year he started the season in the "Two Janes," a musical comedy in which Max Faetkenheuer, of Cleveland, was interested financially. He then joined the cast of "Flora Bella" and remained with that company during its six months' run at the Casino Theater.

Bernstein's powerful drama, "La Griffe," was given an excellent presentation by the stock company at the National Francais, Montreal. M. Schler adds another to his list of successes in the role of the Achille Cortelon.

WARREN O'HARA

PRESENTS

The New Bedford Theatre All Star Players

NEW BEDFORD, MASS.

ARTHUR RITCHIE, Director

ALFRED SWENSON Leading Man	ENID MAY JACKSON Leading Woman
W. J. TOWNSHEND Second Bus	BEAULAH MONROE Second Bus
BOB McCLUNG Characters and Comedy	CARRIE LOWE Characters
ARTHUR LARUE Juvenile	DOROTHY BEARDSLEY Ingenue
FRED SUTTON Characters	LORLE PALMER

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REPORTS FROM MIRROR CORRESPONDENTS

DES MOINES, IA.

DES MOINES, IA. (*Special*).—Berchel Theater, Kibert & Getchell, Managers: "Katinka," Jan. 12, 13, pleased capacity audiences at night and very good matinee business. Phil Ryley in the comedy role was popular.

The burlesque offering for the week, The New Behman Show, featuring Martelle, impersonator, and Ameta Pynes, classical dancer, drew their usual big crowds. "The Blue Paradise," week Jan. 27.

Empress Theater, Kibert & Getchell, Managers; Alex. Christensen, the czar of ragtime, topped the Empress bill for first half of week, Jan. 14, with "The Mimic," Jan. 4. How Young Che company, Gay and Gilrose and Pricket and Lester.

Orpheum, George Sackett, resident manager: "The Bride Shop," with Andrew Tombes headlines the bill for current week, with George Whiting and Sadie Burt, Harry Tate's fishing, John Geiger, Robert Evers's Novelty Circus, Raymond-Caverly, Rice, Elmer and Tom completing the bill. "The Bride Shop" is a return engagement by request of Orpheum patrons.

"The Little Girl Next Door" is the current offering at the Majestic.

John Mason and Alma Hanlon in "The Libertine" drew only fair business to the Palace.

Martin Beck spent Sunday looking over the local Orpheum. He is making the rounds to the various Martin Beck interests in the Middle West.

A number of the features of the Hippodrome "Hip, Hip, Hooray," including Sousa and his band, Nat Wills, Charles Aldrich, Begonny Troupe, Sotti Duo and The Amaranths, gave two shows, Jan. 14, at the Colliseum.

San Carlo Opera Company, Jan. 22-24.

A. H. Blank is back from New York after completing the arrangements to take charge of Triangle exchanges in the Middle West.

KAHN.

TAYLORVILLE, ILL.

TAYLORVILLE, ILL. (*Special*).—Ray Schalk, the famous Chicago White Sox catcher, starred, Jan. 9, 10, at the Grand as interlocutor in the annual Elks minstrels. Ray says he likes to play behind the footlights, and in the future he may spend the Winters at the receiving end of vaudevilleans. "Fine Feathers," Jan. 27; "Birth of a Nation," Feb. 14, 15.

CYRUS D. SIMPSON.

JACKSON, MISS.

JACKSON, MISS. (*Special*).—The Century (W. L. Fall, manager): "Katinka," Jan. 8, to full house; "Linger Long Lucy," Jan 11, to fair audience that appreciated the musical numbers very much. "Watch Your Step," Jan. 18; Rose Stahl, Jan. 20; Sarah Bernhardt, Jan. 31; "The Crisis," Feb. 1-2-3.

The Majestic and the Istrione offer latest photoplays to crowded houses.

ALBERT G. EYRICH.

HARTFORD

HARTFORD, CONN. (*Special*).—Jan. 12 and 13 were particularly interesting dates for local playgoers as Otis Skinner was the attraction at Parson's Theater in "Mister Antonio," and the audiences were very large and enthusiastic, all of which is as it should be, as this is the famous star's home town. Mr. Skinner was called upon for a curtain speech at every performance and he gave several highly interesting interviews to the Hartford papers. Incidentally he visited the Brown School, from which he graduated as a boy. Otis Skinner has given many remarkable performances, but he never did better than on this last visit to his old home town. While here Otis Skinner called attention to the fact in one of the newspaper interviews that Hartford has produced a more brilliant series of stage stars than any other city in America. William Gillette, Winchell Smith, Charles Dillingham and Lew Dockstader were once Hartford boys. With characteristic modestry Mr. Skinner failed to include his own name, although he has long since been entitled to rank with any player in America.

"Ben-Hur" at Parson's week of Jan. 15.

The bill at the Palace for first three days week of Jan. 15 was one of the best seen in months. Every act was above the average and the feature movie was in the same class. Capacity houses.

Poli's also draws big these days. The Hartford is once more a movie house.

SEYMOUR WEMYSS SMITH.

DENVER

DENVER, COL. (*Special*).—"The Princess Pat" opened at the Broadway Theater, Jan. 15, to an excellent and enthusiastic audience. "The Garden of Allah" was given Stock Show week, Jan. 22-28. The public has responded with keen interest to the series of good productions which have been appearing here.

The vaudeville houses are all playing to good business. The Orpheum offered an entertaining and well balanced bill.

The Pantages Circuit, performing at the Tabor Grand Theater, gave a number of interesting sketches headed with W. Horelick's "Gypsy Camp."

Petram's Animal Circus was the chief attraction of an excellent show at the Empress. Hoey and Bellew and Williams and Sterling presented a couple of clever skits.

FREDERICK D. ANDERSON.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace: Jan. 18, Choy Lee Hee Troupe, in "Where Does the Smoke Come From?" scored a hit. Happy Jack Gardner and company, "In the War Zone," was also good. Auditorium, Jan. 17, William O'Neil, Manager: Frank Keenan and Enid Markey in "War's Woman" pleased the moving picture patrons. New Park: Jan. 16, "A Little Girl in a Big City" held the boards week of Jan. 15, doing poor business.

J. J. MAHONEY.

FRANCES McGRATH

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REPORTS FROM MIRROR CORRESPONDENTS

HOME GROWN TALENT FIRST

New York Companies Put in the Back Strip by Chicago Companies, When the Latter Play in Chicago—Instances Cited

CHICAGO, Ill., Jan. 25—(*Special*).—When special Chicago companies are organized to present popular plays it does not necessarily mean that the Chicago organization is the least inferior to the New York one. Indeed that has not been the case in several instances, with which "Turn to the Right" takes rank. The Chicago company for "Get-Rich-Quick Wallingford," "On Trial," and now for "Turn to the Right" surpass the New York organizations, in the judgment of those who pretend to be unprejudiced. Going back further: it is recalled that when Belasco organized a Chicago company for "The Woman," he got together an organization which surpassed his New York company.

The special Chicago company of "Turn to the Right" opened at Cohan's Grand Jan. 14 and is doing so well that the prediction is freely heard that the show can stay at that house until the summer is over. The success of the engagement was assured before the opening performance was half done. It is a splendid play, having those qualities which assure success, handled in a different way so that it appeals to audiences. The crook play is no longer a novelty, the mother love has been used many times by dramatists, the mortgage on the farm and the close-fisted church member are not new in melodrama plays, yet all these things are handled so differently in "Turn to the Right" that the public does not even notice the familiar touches of the play. Ralph Morgan as "Joe Bascom" gives the leading role the necessary touches for success. Joseph Byron Totten is rather attractive for a seasoned crook. William Foran, as the safe-cracker, fits his role better. James B. Huntley, formerly of the Chicago theatrical colony, being best remembered for the Huntley stock, plays the "deacon" splendidly. Mabel Bert makes a lovable mother. Jessie Glendinning, Helen Collier and Dorothy Betts make attractive country girls. Philip Bishop, another Chicagoan, plays the role of Sam Martin entertainingly. Winchell Smith responded to the compliment implied on the opening night and made a very modest little talk, in which he claimed no more than forty per cent. of the authorship, giving major credit to Jack B. Hazzard, who, of course, could not be here.

"The Daughter of Mother Macree" closed last Saturday night at the Imperial.

"When a Girl Loves," a new play by Hamilton Coleman, had its opening at the Gayety Theater in Louisville, Ky., last week and business was encouraging, while the reception given the play was most encouraging, according to Mr. Coleman, who returned here late in the week to stage a girlie show being put on at the Strand Theater early next month. The show was booked to go to Nashville this week and Memphis next week, but the latter date is off, as it is said that the house will change policy.

"Mile-a-Minute Kendall" opened at the Chicago Theater, formerly the American Music Hall, Jan. 18, to big business, but the attendance fell off painfully Sunday night and has since been very light. The show came here from New York and is scheduled to remain here three weeks. There is nothing to the show and the clever cast cannot provide interest by clever work.

"Her Unborn Child," a new play by Howard McKent Barnes, had its production at the National Theater Sunday and is to make a tour of the International Circuit. It deals with birth control. There are some old-fashioned folks who resent the introduction of such themes on the stage and are pained to see such titles on the billboards, arguing that it familiarizes the young with subjects which had perhaps better be kept in the background. The producers figure, of course, on the interest that such a title will create among certain classes of theatergoers.

Rowland and Howard produced a new vaudeville act last week at the Crown and Victoria theaters, which has the title, "Honeymoon Island." It gets a little out of the ordinary run, being what the average big act would be with the chorus omitted. There are six principals, who have some bright sags and songs, and the plot is worthy of farce comedy. The offering was written by Tom Lindsay. Bessie Baker, who worked opposite Daphne Pollard in "The Candy Shop" in the Chicago run; Ollen McDonald, of the original cast of "So Long Letty," and other well known people are in the cast.

Emma Carus and Larry Comer headlined at the Majestic last week and White and Cavanaugh at the Palace. Both acts had appeared here in the same capacity earlier in the season so there was nothing of more than passing interest in the big time vaudeville bills. Rigoletto Brothers were billed to headline at McVicker's but did not appear for some reason. It seems that the act booked through Walter F. Keefe in New York and got contracts from Frank Q. Doyle in Chicago. The contracts did not read as Keefe promised by wire. Upon being returned a new set was sent which did not meet the conditions agreed to, either, having four shows on Saturday and Sunday, when this act held out for three a day all week. Perhaps this led to the act getting disgusted or the report given out that a brother was ill may have been correct.

Bills of the week:

Illinois: "Ziegfeld Follies"; fifth week; doing capacity business.

Harris: Al Jolson in "Robinson Crusoe, Jr."; fourth week; doing a record-breaking business.

Olympic: This is the last week of "His Bridal Night," in which Dolly Sisters are starred. The show has proven a disappointment here, but did fairly good business.

Princess: William Hodge in "Fixing Sister" is drawing unusually well for this house; fifth week.

Cort: "Fair and Warmer" keeps on merrily; twenty-fifth week.

Cohan's Grand: "Turn to the Right" second week; big hit.

Auditorium: "Hip, Hip, Hooray," the New York Hippodrome show, opened Jan. 23 for a six weeks' stay.

Chicago: "Mile-a-Minute Kendall"; second week; poor business.

Blackstone: "Arms and the Girl" opened Sunday night.

Colonial: "Intolerance."

Studebaker: "A Daughter of the Gods."

Powers: "The Boomerang" most successful engagement that theater has had in years.

Barry Lawrence, leading man, has joined Happy Lou Whitney in permanent stock at Anderson, Ind.

Mr. and Mrs. Harry Maynard joined the Blanchard Circuit stock in Iowa.

C. P. Coast, late of "Little Lost Sister," was placed with "Broadway After Dark," one-night stand company, by O. H. Johnstone.

F. J. Von Hollen, scenic artist, joined the Gordinier stock at the Magic Theater at Fort Dodge, Iowa.

Mr. and Mrs. Billy Rector joined the Kirke stock company at Princeton, Ill., last week.

Dorothy Le Vern, who is starred in "Pep o' My Heart" by the United Producing Co. in Canada, was taken ill last week and it is feared she is in for a siege of pneumonia. She took cold on a cross-country jump. An understudy was playing her part at last advices.

E. E. MEREDITH.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—Nothing in a long time has struck the popular chord with such pleasing force as did "Arms and the Girl," which came to English's, Jan. 11-13, and played to audiences, which if not so large, were great in enthusiasm for the charming play and the excellent cast headed by Cyril Scott, always so dependable and especially delightful in this role. Fay Bainter, who shared honors with Mr. Scott and whose charm and ability won her great and lasting favor with those out front in H. C. Delta, with his impressive portrayal of General Klaus; J. Malcolm Dunn, handsome and interesting as Lieutenant Von Elba; Ethel Tropidi, pleasing as Toinette; Paul Casseneuve, as the Burgomaster, and so on down the line, every player doing his or her bit with a finish that made up a splendid whole.

Montgomery and Stone finally reached here in "Chin Chin" after a two seasons' wait and played to crowded houses throughout week Jan. 15-20. "Gypsy Love," with Arthur Albro, Jan. 22-24; Otis Skinner in "Mister Antonio," Jan. 25-27.

"Just a Woman," with Mabel Brownell, Ernest Anderson, Clifford Stork, Stuart Fox and others at the Murat, Jan. 8-13, went fairly well in spite of the local press comments on the play, which it deserved. Lina Abarbanell in "Flora Bella," Jan. 16-20.

Edwin Arden topped Keith's bill week Jan. 15 in a tense little sketch, "Close Quarters," with a surprising climax, acted in excellent style and a finished manner by Mr. Arden. Robert Wayne, as the other character, offered good support. Daisy Jean, the Belgian musician received a warm welcome and her songs, violin, piano, 'cello and harp solos won much applause. Cole, Russell and Davis in "Walters Wanted" was the big laughing hit of the bill. Jimmie Hussey, assisted by William Worsley, as the fox hunters, scored, as did Bensee and Baird. Nordstrom and Potter in a "Bungalow Wooing" have a pleasing little sketch in which they both shine as dancers. Gordon and Rica, cyclers, open the bill with laughs and the Alaska Trio closed with a satisfactory act. Week Jan. 22, Jean Adair and company in "Maggie Taylor, Waitress," Frankie Wood and Busee Wyde in "That's All Right," Al. Herman and others.

At the Park, "The Girl He Couldn't Buy," with Mabelle Estelle and a good company, followed by "Pep o' My Heart," with Carewe Carvel, Jan. 22-27.

John J. Murdock, general manager of the U. T. C. of New York, which controls the Keith houses here and in other cities, was in town last week, inspecting the company's property. B. F. Keith's theater, managed by Roltaire Eggleston. Mr. Murdock reports vaudeville in a prosperous condition throughout the East and Middle West and is particularly pleased with the Keith's interest here.

Members of the Indiana Woman's Press Club and many guests heard an enjoyable recital, afternoon Jan. 15, in the Riley room at the Claypool hotel, given by Miss Daisy Jean, the gifted young Belgian musician, who is an interesting feature on the current bill at Keith's.

Clifford Stork and Miss Mabel Brownell, who had leading roles in "Just a Woman" at the Murat last week, were entertained informally afternoon Jan. 12 by Mrs. L. Kline, an aunt of Mr. Stork, and her daughter.

PEARL KIRKWOOD.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Julian Eltinge, with "Cousin Lucy," played a successful return engagement at the Montauk. Business at this house has been decidedly satisfactory to the management, a striking feature in this regard being the matinee performances, which are frequently sold out.

Majestic: "Bunker Bean," with Taylor Holmes, of infinite energy, appeared at the Majestic. The work of Mr. Holmes, together with that of the balance of the cast, was very commendable. The cast was the original and included Charles Abbey, Robert Toms, Horace Mitchell, Florence Shirley, Stanley Wood, and others. Next week "So Long, Letty," the latest Morosco musical comedy with the Broadway production will be shown.

Grand Opera House: "Mutt and Jeff" proved to be most interesting to the patrons of the Grand Opera House. Harry B. Kay and Gus Alexander, Mutt and Jeff, respectively, are well adapted to their roles. In addition, the cast did very commendable work and, in all, rounded out a creditable production.

Triangle: Bessie Love, featured in "Nina, the Flower Girl," lead the Triangle program. The balance of the bill comprised two comedies, "Honest Thieves" and "Her Crooked Career."

Edna Goodrich in "The Mannequin" headlined the Bushwick bill, which in all was very well balanced.

Fay Templeton was warmly received at the Orpheum. Her singing charmed the big audiences. Others to appear were Charles Olcott, "The Night Boat," Forest and Kearns, "What Happened to Ruth?" Novette, the Dunedin Duo, the Three Avolos, and the new film, "Patria."

ROBERT J. MERKLINGER.

BALTIMORE

BALTIMORE (*Special*).—Before one of the most brilliant audiences assembled this season, Sir Herbert Beerbohm Tree began his engagement at the Academy on Monday night in a revival of Shakespeare's, "Henry VIII." The local engagement of this distinguished actor is cause for deep gratification. His appearance in Baltimore offers many playgoers their first opportunity to become personally acquainted with his work. The welcome extended to Sir Herbert was flattering and most cordial, and the enthusiasm displayed by the audience left little doubt as to their appreciation. Sir Herbert has gathered a splendid company for his revival, the most prominent members being Edith Wynne Matthison, and Lynne Harding, whose Henry VIII. is a triumph in every sense of the word. Mr. Harding's work is so unusually good as to place him the class of "star." Week Jan. 29, "Ben Hur."

It was with more than usual joy that we betook ourselves to Ford's where Mrs. Fiske is appearing this week in "Erstwhile Susan," a comedy not unlike that never-to-be-forgotten "Mrs. Bumpsted-Leigh." Week Jan. 29, "The Birth of a Nation."

Harry Henkel, manager of the Academy, is very much in the limelight these days. He has successfully inaugurated the double series of Newman Travel Talks again this season, the first lecture having been given Jan. 16. Mr. Newman and Mr. Henkel are close personal friends, and it has been due to Mr. Henkel's untiring efforts in his interest that the Newman Travel Course Lectures have proven such a tremendous success, so much so that it has been necessary to hire Albaugh's Theater for an evening series, the Academy being unable to accommodate the crowds. The first talk on "Japan To-Day," attracted an S. R. O. house, the second, on "New China," takes place this week. Mr. Newman was the guest of Mr. Henkel at the luncheon given by the City Club last week. Sir Herbert Beerbohm Tree was the guest of honor at the same club on Tuesday of this week, and was introduced by Mr. Henkel. The distinguished English actor will be widely entertained this week, several dinners being planned in his honor. He has been invited to address several clubs during his stay, and it looks as though he would be greatly embarrassed in arranging his dates.

Cosmo Hamilton, the celebrated English playwright, has been visiting us for a few days, and announces that he has completed a new play, which he has called "The Mother Woman." If present plans do not miscarry, it will be produced in Chicago in the early Spring with Janet Beecher as the featured member of the cast which will also include Norman Trevor, Roland Squire, and a niece of Marie Tempest, who will make her debut. The new play deals with birth control.

For the first time in a number of years Paderewski was heard in a recital at the Lyric before a huge audience. This pianist is in a class by himself both from an artistic and eccentric standpoint.

To round out the week the Flonzaley String Quartet were here at the Peabody on Friday afternoon, Jan. 19, and the Baltimore Symphony Orchestra gave the sixth of its series of concerts at the Lyric in the evening. Their program consisted of the melodious "L'Arlesienne Suite," by Bizet, the "Rakoky March" of Berlioz and the "Fifth Symphony" of Beethoven. Lucy Gates was the soloist.

Whether Richard Walton Tully should be held solely responsible for the "The Flame" is a question which a good many of us would like to have answered. There is no denying that "The Flame" is thrilling, gripping and at times almost overpowering in its suspense, and that Mr. Tully has achieved an atmosphere for his play and characters the like of which has not been seen for some years. In short, with his off stage music, adroit use of theatrical tricks, magnificent scenery, lights and other details too numerous to mention, Mr. Tully has turned out a highly seasoned, weird and intense melodrama with a distinct human appeal. The play created a good deal of discussion and controversy here, and while there was little enthusiasm, the audiences were large.

"Fair and Warmer" at the Academy duplicated its former success on its return engagement, week Jan. 15, and large and enthusiastic audiences filled the house. The Maryland featured Adelaide and Hughes in a clever dancing act, and Emmett Devoy and company had a novel little playlet. Kate Elinore occupied the stage of the Auditorium in a broad farce, "My Aunt From Utah," a concoction which existed solely for the star and might have been christened "Kate Elinore Comedienne."

For those musically inclined the week brought small respite. The Philadelphia Orchestra under the direction of that genius Stokowski gave the second concert of their series at the Lyric, Jan. 17. The wonderful improvement in the playing of this organization is amazing.

I. B. KERIS.

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—At Macauley's, Jan. 18-20: May Irwin, a big Louisville favorite, drew excellent business in her latest success, "No. 33, Washington Square." Week Jan. 22: "Potash and Perlmutter in Society."

"When a Girl Loves," a tearful melodrama, proved a strong card at the Gayety, Jan. 14-20.

At Keith's the same period there was an unusually good bill and the pretentious musical comedy, "Four Husbands," with thirty-five people in the cast.

Pat White and his "Gayety Girls" had a satisfactory week of burlesque at the New Buckingham, Jan. 14-20.

The Walnut, the Strand and the Mary Anderson, moving picture houses, all full.

Edward Howard Griggs, Jan. 29, will inaugurate a series of lectures on "Dramas of Protest." Among the subjects will be Hauptmann's "Weavers" and Galsworthy's "Justice."

"Cap." Anson, former baseball idol, was conspicuous in the papers and in the public eye here during his engagement at Keith's. He and his old-time friend, Nate Wilbur, staged a match game of three-cushion billiards, which was a whirlwind affair.

Manager Adger Wall expresses satisfaction with his season at the Gayety this season. The place is popular, with prices reasonable and the entertainment varied, and the success attained is deserved.

CHARLES D. CLARKE.

CINCINNATI

CINCINNATI (*Special*).—The advisability of following a successful book or play with a sequel has been argued pro and con so frequently that further discussion of the subject would seem unnecessary. This week, Jan. 18-20, we have had with us at the Grand Opera House our old friends "Potash and Perlmutter." There can be no doubt that the original play was by far the most interesting. Not that "Potash and Perlmutter in Society" have lost anything in the way of quaint humor. Those who failed to see the first offering of the Montague Glass stories will doubtless be fully satisfied with this latest divertissement. Nancy Bernard as Abe Potash is again highly amusing, and carries the weight of the performance throughout. His sick scene in the second act is one long to be remembered. Charles Lipson proved effective as Mawruss Perlmutter, while the balance of the cast, which was of generous proportions, seemed entirely adequate. Business for the week was good.

Harold Brighouse has given us a really delightful little comedy in "Hobson's Choice," at the Lyric, week Jan. 14-20. The delineation of character is cleverly handled by the dramatist and in the hands of capable performers the contrasts are sharply drawn. Miss Viola Roach as Maggie was delightful in this "Bunty-like" character, Lionel Bevans was convincing as Will Mossop, Marshal Vincent was clever as Henry Hobson, and good work was contributed by Rhoda Beresford, Phyllis Birkett, Warren F. Hill, Noel Tearle, Thomas Donnelly, Venie Atherton, James Malaidy, Thomas Walker, and Esther Mendel.

Eddie Foy and his family of children top the bill at Keith's. The Juvenile Court, as was to be expected, again made an effort to handicap the act by preventing the youngest children to appear, and Manager Ned Hastings was put to it to make himself scarce whenever they were looking for him. Foy's act proved a very interesting vaudeville contribution and he again broke into print voicing the ambition to play Shakespearean roles. Who knows, perhaps some day the name of Eddie Foy will go down as one of the great Hamlets of history. In the meantime, his admirers believe that he should stick to comedy and continue to help make the burdens of the world lighter by provoking hearty laughter. Jean Adair with her company in the sketch, "Maggie Taylor—Waitress," deserves more than passing mention on a bill which is but ordinary.

At the Empress, Manager George Fish is calling particular attention to "The Fe-male Clerks," a musical comedy in miniature. Tommy Toner and Ethel Underwood share the honors in this really pretentious offering. The rest of the bill is fully up to Sullivan-Considine standard, and business continues good.

Cincinnatians are proud of the good impression made by the Cincinnati Symphony Orchestra, under Dr. Ernst Kunwald upon its first Eastern invasion. Manager Klein Roberts is being congratulated upon his foresight in arranging this trip, which will spread the fame of the local organization where it will do the most good. There are great orchestras in the United States besides the Cincinnati Symphony but we believe that it will rank with the best. Eastern critics seem to have verified this assertion by their reviews. Marcella Kraft will be the soloist at the next pair of concerts here.

Cincinnati opera lovers are preparing for the musical feast arranged for them by the Cincinnati Grand Opera Committee, of which A. Clifford Shinkle is president. In Music Hall, Jan. 23-24-25, the Boston National Grand Opera company. The repertoire includes "Aida," "Faust," "Iris" and "La Tosca."

Eddy Brown, the sensational young violinist, who gave a recital in Emery Auditorium, Jan. 15, was the guest of the Musicians' Club while in the city.

Manager Hubert Heuck, of the Lyric Theater, prepared some special features for the performance of "Flora Bella" Jan. 23, for which the Cincinnati Rotary Club reserved the entire lower floor. A reception to the star, Lina Abarbanell, and her company was held on the stage following the performance.

"Daddy Long-Legs" had a welcome back to the Grand, week Jan. 21-27.

WM. SMITH GOLDENBURG.

PHILADELPHIA

PHILADELPHIA (*Special*).—The annual "Night in Bohemia" of the Pen and Pencil Club at the Bellevue Stratford was the big event of the week. As the affair is given by the newspaper men all of the leading actors and actresses in town gladly volunteered their services, if only for a few minutes. Those who participated included Richard Carle, Belle Baker, Oscar Shaw, Vivienne Segal, Elizabeth Murray, Walter Hoban, Olga Mishka, and many others.

At the Forrest there was a notable change this week, Cohan's Revue giving way to Raymond Hitchcock in a new musical play, "Betty," more extended review next week.

George Arliss in his new play at this season, "The Professor's Love Story," is at the Broad, where he succeeded Mrs. Fiske in "Erstwhile Susan."

At the Lyric and Adelphi there are no changes, "Very Good Eddie" continuing at the latter and "The Blue Paradise" at the Lyric.

Leo Ditrichstein is in his final week in "The Great Lover" at the Garrick, while at the Little Theater Shaw's "Misalliance" is the attraction.

Grand opera this week at the Metropolitan is "La Boheme," with Caruso and an all-star cast.

Belle Baker and Mrs. Vernon Castle in her new film production are Keith's headliners, and business very good.

J. SOLIS COHEN, JR.

MACON, GA.

MACON, GA. (*Special*).—Grand: "Prince of Pilsen," Jan. 17; Sarah Bernhardt, Jan. 19.

Capitol: "Indiscretion" Jan. 15; "The Devil's Double," Jan. 16; "Pidgin Island," Jan. 17; "And the Law Says," Jan. 18; "The Challenge," Jan. 19; "The Honorable Algy," Jan. 20.

Palace: Billie Burke in "Gloria," Jan. 15; "Marriage a la Carte," Jan. 16; "The Victim," Jan. 17; "The Innocence of Lizette," Jan. 18; "The Slave Market," Jan. 19; "On Dangerous Ground," Jan. 20.

Princess: Serial and comic pictures, Jan. 15-20.

ANDREW OLIVER ORR.

MUSICAL COMEDY MINUS PLOT

Stage Settings and Pulchritudinous Chorus Create Surmises in "You're in Love," in Springfield, Mass., Due in New York

SPRINGFIELD, MASS.—(*Special*).—Court Square: "His Majesty, Bunker Bean" played to good business for two days, Jan. 12, 13, including a matinee. Harry Leon Wilson's novel has been made into an excellent entertainment vehicle by Lee Wilson Dodd and the humor and philosophy of the tale have been retained in the play with a vast degree of success. As the redoubtable Bunker Taylor Holmes gives a characterization that is satisfying in every degree.

Court Square: "You're in Love," a new musical comedy, week Jan. 15, surprised the ample audiences, by being thoroughly worth while. As this play has not been seen in New York yet, I understand it is to open in the near future at the Casino, a few words about it may not be out of the way. Rudolf Friml, who wrote the music for "High Jinks" is responsible for the music in this new venture and he certainly has duplicated his success. Indeed, there are times when one fears that he is duplicating too closely. The "You're in Love" number is quite reminiscent and brings vivid memories of "Something Goes Tingle-Tingling" to mind. But on the whole it is a brisk, snappy piece that pleased this city greatly. Just what the plot was doesn't matter much, for no one was paying attention to the story. The freshness of the settings, the pulchritudinous chorus and the thoroughly adequate cast made vague surmises as to what it was all about useless. There are a large number of specialties in the musical comedy and this is perhaps not just what a nice behaved and reasonable operetta should have, but these same specialties were so entertaining and attractive that it would be invidious to find fault with them. The cast includes Jack Raffael, Lawrence Wheat, May Thompson, Florine Arnold, Marie Flynn, Harry Clark, Roy Atwell, Albert Pellaton, George Pierpont, and Virginia Wynn. Miss Thompson and Mr. Clark beside adding to the heart interest contributed dances. Indeed, one of the outstanding features of the performance were the large number of incorporated dances, some quaint but most pretty. It was a dancing affair from start to finish and the tuneful music made it by popular consensus the best musical comedy to play here this season since "Very Good, Eddie."

Court Square: "Alone at Last," Jan. 17, 18, drifted in for a couple of days and coming after such a fresh and delightful thing as "You're in Love" proved decidedly disappointing. Up here we get plays coming and going to New York, and it appears that those coming are by far the best. "Alone at Last" is practically shorn of its efficient cast, if we except Harry Conor, and the whole thing shows so markedly the effect of wear and tear on the road, that it was a distinct shock. Not one of the chorus appeared to be under forty and hardly any of the principals appeared to have more than forty days' training in the art of acting.

Coming attractions are: "Mother Carey's Chickens," Jan. 20, a new production by John Cort that includes in its cast Wallace Owen, Antoinette Walker, and Florence Johns; "Oh, oh! Delphine," Jan. 26, 27; "Pom Pom," with Mitzi Hajos, Jan. 29, 30. Selah!

HERBERT S. GORMAN.

WILMINGTON, DEL.

WILMINGTON, DEL. (*Special*).—Raymond Hitchcock in "Betty" came and took our playgoers by storm. He was here Jan. 18 for one evening and long before his arrival every seat in the playhouse was sold and a waiting list for standing room was started about two hours before the curtain was scheduled to rise. Never before in the history of the playhouse was a show or, as in this case, an actor so popular as to so completely fill the theater as did Raymond Hitchcock. Hitchcock at one time lived at Claymont, Del., about seven miles from Wilmington, and while there made countless friends. And it seemed that everyone of them came and brought others along to the playhouse for his performance. He proved popular as soon as he came on the stage. He greeted the audience with a "Hello, Wilmington! and Hello, Claymont!" and a spontaneous applause was the outcome. During the intermission between the second and third act he had to respond with a curtain speech, and here he came in for the greatest amount of applause yet, because he made an earnest plea for the house to support the production of the "Merry Whirl," to be given at the playhouse Feb. 7-10, by local performers for the benefit of the children's ward of the Delaware Hospital. After the appeal he started an auction of tickets and, although at first the audience thought he was "kiddin'," he sold a number of seats at $10 and $25 a pair. He himself the following morning sent to Miss Isabelle B. Wales, chairman of the publicity committee, his check for $50 in payment of two seats. Supporting Mr. Hitchcock are the same people who made the New York cast.

Saturday, Jan. 20, Mme. Johanna Gadski, prima donna soprano, in a recital.

For three days, starting Monday evening and 2 matinee on Wednesday, "You're in Love," arrives in town direct from a six weeks' engagement at Boston. Jane Cowl in "In Lilac Time," Jan. 23-27. The other attractions booked by Manager Louis Alleman for his theater are: Jan. 29, Mischa Elman, Russian violinist; Feb. 2-3, Al. G. Field's Minstrels; Feb. 6, "Pom-Pom."

A well-balanced bill of comedy and variety was given by William L. Dockstader for his Garrick Theater week Jan. 22. Lillian Herlein in song and story, Blanche Sloan in an aerial act, a melodramatic farce, "A Glance Ahead," Kelly and Sauvain in "Such Is Life," "Those Five Girls," the Durkin Sisters, Dailey, Rapael and Rice, and "Consul the Great," the wise monkey.

SAMUEL M. RACHLIN.

LOS ANGELES

LOS ANGELES, CAL. (*Special*).—The Mason Opera House advises that William Elliott, F. Ray Comstock and Morris Gest, producers of "Experience," will bring that wonderful play to Los Angeles for the week beginning Jan. 29. The Orpheum for the week beginning Jan. 15 will have only one holdover from the preceding week, and that is Ivan Bankoff and Lola Girlie, with Madeleine Harrison and corps de ballet. The rest of the bill is: Eddie Leonard and company in "The Minstrel's Return"; Homer B. Mason and Marguerite Keeler, presenting the one-act play, "Married"; Mabel Russell; Marty Ward and company in "Call It What You Like"; Kink's mules, vaudeville's equine oyfest; Rena Parker, singing comedienne; Mario and Duffy, originality in gymnastics, and Anna Chandler in "The Debutante," a study of song.

Morosco's Burbank Theater is showing the miracle play, "Everyman," produced by Richard Ordynski, and Oliver Morosco's Morosco Theater is showing for the first time in stock here "A Widow by Proxy," May Irwin's success.

J. VAN CASTMELL.

NEWARK, N. J.

NEWARK, N. J. (*Special*).—The Bostonians occupied the stage at Miner's, Jan. 15-20. The cast includes Frank Finney, George Banks, P. J. Griffith, Murray Bernard, Sam Leigh, and Al Shaw, Florence Mills, Mae Holden, Ida Ferguson, and Emma Harris.

Mrs. Thomas Whiffen and company were the headliners at Proctor's Palace in a bright playlet by Edgar Allen Woll, entitled "The Golden Night." Others on the bill were George Lyons, Ben Deely, the De Pace opera company, Wanser and Palmer, Charles Kenna.

The "Summer Girls" at the Lyric. Others on the bill were James Crawley, George Carpenter, May Mehan, Lauretta Sylva, Baby Towler, Ruth Haward, "Jimmie," Alonso Bosan, Owen Granger, the Hackette and LaMonte Troupe, Jim Kennedy, Johnny Moore, and the Marvelous Tyler.

At Loew's: Mable Harper, Mullin and Roberts, the Gliding O'Mearas, Reed and Wright Girls.

At the Strand, as headliner, "The Cabaret Review," with Clifton Lyons, Billy Barlow, Mack and Edwards, Potter and Hartwell, Belle Watson, Jane Ware.

GEO. S. APPLEGATE.

BOSTON

BOSTON (*Special*).—"The Cohan Revue 1916" opened Jan. 22 at the Colonial with the original New York cast and proved to be as lively and amusing as Cohan's pieces always are.

At the Plymouth, Miss Grace George and her New York playhouse company, who have been acting "Major Barbara," put on two short plays, Barrie's "Half an Hour," by special arrangement with Charles Frohman, and Sardou's "Divorcons." The first of these plays has not been seen before in Boston, but Sardou's amusing comedy is familiar to most Boston theatergoers, especially those who like French plays, as it has been given in French several times. The heroine was first acted in Boston by Alice Dunning Lingard at the Park Theater thirty-five years ago. Then came performances in French, in which Judic, Aimee and Rejane were seen. Mrs. Fiske delighted audiences here with her lively performance, and a decade ago Grace George acted in the play for two weeks at the Hollis Street Theater. The stock companies here have also made the work familiar.

"Little Women" opened at the Castle Square to a crowded house. Henrietta McDannel has been especially engaged for the part of Beth and her many friends were present to see her characterization of the gentle girl who dies, as the part is entirely different from any that Miss McDannel has yet played.

At the Copley, "A Woman of No Importance," Oscar Wilde's play, that has not been seen in Boston since Rose Coghlan appeared in it at the Hollis Street Theater in 1894, was given an excellent performance by the Henry Jewett players. These players are making a name for themselves in the best plays of Wilde and Shaw. "Man and Superman" crowded the house to the doors at every performance, and last week the management was obliged to give an extra matinee, although the play had been withdrawn. The play last week, "Doctor Wake's Patient," was given for its first regular performance in this country as, although it had been a favorite in London, it had been seen only once in America and then at a special matinee at the Garrick, with Grace Elliston and Bruce McRae in the cast. The piece proved to be an actor's play, filled with familiar scenes and situations, but redeemed by a humor that is light and that certainly appeals to the audience. The Jewett company did good work and added another to the numerous successes that have marked their season.

At the other theaters: Shubert, "Eileen," with Vernon Stiles; Tremont, "Miss Springtime"; Park Square, "Canary Cottage"; Hollis, "Pollyana" (its last week); Wilbur, "The Unchastened Woman," with Emily Stevens; Majestic, "A Daughter of the Gods," with Annette Kellermann.

Victor Herbert's tuneful musical play, "Hearts of Erin," became "Eileen" on Thursday of last week. The new name doubtless appeals to the public more than the old, which suggested an Irish melodrama of a past age with heartless English landlords villainous lawyers trying to dispossess the honest Irish hero or heroine. Mr. Herbert has been receiving many social attentions during the past few days. A reception was given him at the rooms of the Elks, and in every way he has been made to feel that our city appreciates a composer who can give us as pleasant a score as that of "Eileen."

DUDLEY CLAPP.

APPLETON, WIS.

APPLETON, WIS. (*Special*).—"Gypsy Love" played to a capacity house, Jan. 8, even standing room. Frederick the Great magician and illusionist failed to prove a successful drawing card, Jan. 9-11. Vaudeville and pictures to good-sized audiences, Jan. 12-14. Martell's Manikins featured the bill which included Farrell and Carlos, the artist, and "The Girl" in a novelty act which pleased. Bromlee and Pearson, dull entertainers, and Fred Stanfield, a fair comedian, and Pathe's Weekly completed the bill.

GUSTAVE KIRB.

BERKELEY, CAL.

BERKELEY, CAL. (*Special*).—The University of California, with its famous Greek Theater, has opened for the spring year. As yet no announcement has been made as to the leading stars who will be invited to display their talents on this open-air stage. It is considered a great compliment to be tendered such an invitation, which comes directly from the university authorities.

OTTAWA, ONT. (*Special*).—Russell: "Mother Love" pleased large attendances, Jan. 12, 13, and matinee. Mischa Elman, Jan. 23. Dominion, Jan. 15-17: Six Musical Nosses, and J. Francis Sullivan and company scored great hits; others who also pleased were Donnelly and Dorothy, Hodge and Lowell, and Gordon and Gordon, to the usual capacity business.

J. H. DUBEE.

PITTSBURGH

PITTSBURGH (*Special*).—"Johnny Get Your Gun," John Cort's new production, closed a successful three weeks' engagement at the Duquesne, Jan. 20. The demand for seats during the last week of the run could not be met, and the engagement could not be extended, as another new piece, "The Innocent Sinner," began a two weeks' engagement Jan. 22. As it was, the latter company had a lay-off during week Jan. 15 on account of the extended engagement of "Johnny Get Your Gun."

The trio, Julia Sanderson, Donald Brian and Joseph Cawthorn, headed "Sybil" at the Nixon week Jan. 15. Large audiences were in evidence all week. "Hit-the-Trail Holliday," Jan. 22-27, and Mary Ryan in "The House of Glass," underlined.

The Boston National Grand Opera Company gave four performances at the Alvin, "Aida," "Faust," "Iris" and "Tosca," Jan. 15-17. Pittsburgh society was much in evidence, and all operas were well attended. Return of "Katinka," week Jan. 22.

Ruth St. Denis and Ted Shawn headed a good and varied bill of vaudeville at the Davis, Jan. 15-20. Others on the bill were Edna Auer, Bernice Howard and Jack White, Brooks and Bowen, the Australian Creightons and others. "America First" is the headliner week Jan. 22.

"Pegy My Heart" has evidently lost none of its drawing power as was shown by the large audiences at the Lyceum, Jan. 15-20. Carewe Carvel gave a delightful enactment of Peg and was ably supported by Amy Donnelly, Murray Stephens, Clara Sidney, George Clare, Vera Shore, Hamilton Christy, C. E. Benton and Edmund Dalby. George Sidney in "Busy Izzy" followed.

D. J. FACKINER.

ROCHESTER

ROCHESTER, N. Y. (*Special*).—"Very Good Eddie" at the Lyceum, Jan. 11, for four capacity houses. The company was one of the smaller ones sent out, but on an average was satisfactory. Burford Hampden as Eddie Kettle was the most conspicuous member of the company. His work was positively hilarious. Vallie Belasco Martin as Elsie, Jack Squires as Rivers, Madison Smith as Percy, and Georgia Harvey, Dave Ferguson, Mary Louise Morrison, Sylvester L. Corrothers, Jules Epailly, James Ford, Lotta Burnelle, Evelyn Radcliffe, Hazel Flint, Elizabeth Grivich, Evelyn Clifford, Marjorie Barnes, Hazel Lee, Belle Irving, Corabelle Lavine, Pattie Rose, Annabelle Nelson, Tina Biddlekoff, Dell Boulter, Alice Donnelly, J. Robert Knight, Raymond Mackaye, Ward Williams, Frank Rowan, Willard Hardie, Joseph Carbor, Minnie Reed, and Easton Younge completed the cast.

Daniel Frawley presented "The Right Little Girl," a comedy by Mrs. Charles A. Doremus and Leonidas Westervelt in collaboration with Fanny Fields, with June Keith, at the Lyceum, Jan. 15. Miss Keith offers a charming personality and extreme naturalness, but is handicapped by a rather throaty voice, which might have been a cold. The play is reminiscent of several recent successes, perhaps "Pollyanna" or "Peg" or "Kitty Mackaye," but proceeds rather slowly.

Lew Fields brought his latest comedy to the Lyceum for one night, Jan. 18. Frank Mandel, who furnished "The High Cost of Loving" for Mr. Fields, also wrote "Boston Friends." The cast: Rev. Sevastion Krug, Lew Fields; Gretel Krug, Kathleen Comegys; Dr. Aaron Mather, Walter Walker; Henry Mather, Robert Hudson; Anna, the housekeeper, Mathilde Cottrelly; Conrad Zeisberger, Frank Sylvester (the Boozy of "Misleading Lady" fame); Mrs. Hofmeir, Helen Reimer, and Mrs. Carstairs, Jean Shelby.

B. H. LEVINGWELL.

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REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE (*Special*).—Orpheum patrons are delighted to learn that this house will once more play vaudeville at popular prices after several months of both legitimate on the International circuit and motion pictures on the Triangle program. This is only another argument in proof of the popularity of vaudeville in this city. Current week, an entire novel vaudeville bill under the new policy.

At the Alhambra, "Civilization," Jan. 28, for the first showing here. The admission will be considerably raised for this feature.

The Marquette Faculty of the Conservatory gave a very well attended concert at the Pabst, week Jan. 15. The Chicago Symphony Orchestra gave their regular concert at this same house.

"Go To It" at the Davidson, Jan. 15. A good attendance is recorded. The war drama, "Secret Service," is the offering at the Shubert Theater. The same cast appears as heretofore.

Burlesque fans are once more treated to many a hearty laugh at the Gayety, watching the pranks of the famous comedian, Harry Welsh, with his also famous slide. The cast includes Bobby Vail, Sam Green, Hughey Bernard, Billy Barnes, and Babe Burnett. The attendance continues to be very good.

The feature act at the Crystal includes as its drawing card, a complete wireless outfit that is used during the course of the sketch. The Bennette Five amuse with many popular musical selections with various instruments. Eddie and Irene Lowry present a variety of music and jest. Don and Mabel Garrison are seen in a scenic musical novelty. Otto Agler and company present some novel juggling stunts. The Crystal Weekly completes the bill. The attendance is, as usual, very pleasing.

The advance seat sale has opened for the Russian Ballet Russe to be presented at the Auditorium the last part of this month. So far seats are selling very rapidly in spite of the rather steep charges.

Laura Nelson Hall in "The Cat and the Kitten" heads the Majestic bill. Bert Kalmar and Jessie Brown in "Nursery Land" present a very pretty little playlet. Herbert Williams and Hilda Wolfus present "Hark, Hark, Hark," a comedy classic. The distinguished tenor, Oralz Campbell, is also on the bill. The Brightons entertain with variety music and wit. Pielert and Scofield amuse with a clever sketch called "Helping Hubby." The bill is very pleasing and the attendance good.

J. A. KISS.

FALL RIVER

FALL RIVER, MASS (*Special*).—Savoy: Jan. 15-20, Eight Florentine Singers, Senna and Weber, Albert Donnelly, Lillian Morley and The McCarthy Sisters, Hearst Weekly, Harry Rapps company in "Mammy Jenny's Birthday," The Demacos in "The Garden Creation," Scott and Tierney in "Drifting," George Yeomans, King and Harvey Spencer Trio, Three Song Birds and "Jaffrey," to large attendance.

Bijou: Jan. 15-20, to S. R. O., Brber Arabs, Mae Marvin, Charles and Kitty Rice, "Just for Instance," Jay Gould and Flo Lewis, Pathe and Keystone, Marguerite Clark and Theda Bara. Octavia Handworth and company in "Salvation Sue" (a good act and a big hit), Bell Boy Trio, Rhea Hess and Nettie Hyde, Dick Ferguson and May Sutherland, Manola, "Pearl of the Army," "A Dash of Courage" and Private Michael Mooney, to very large attendance.

Academy: Jan. 15-20, nothing but the highest type of photoplays are shown at this popular playhouse. E. H. Sothern and Charlotte Ives at the Plaza in "The Man of Mystery," headed a big bill of feature photoplays, Jan. 15-20, to large attendance. Lyric, Star, American and Globe are drawing good attendance.

High School Auditorium: Christabel Whitney Kidder in a dramatic recital of Clyde Fitch's "The Truth," to large attendance. Leopold Lane gave three readings "Macbeth," "Merchant of Venice," and "As You Like It," before very large and select attendance, week Jan. 15-20; he will also present "The Taming of the Shrew" and "She Stoops to Conquer" in this city in February: "The Merry Wife's of Windsor" in Providence and "Miss Temple's Telegram" in Newport, all in February. Maud Grafton, well known here in stock, has a company of her own at Fort Wayne, Ind.

W. F. GEE.

ALTON, ILL.

ALTON, ILL. (*Special*).—Potato matinee at the Temple Theater, Jan. 2, was a big success: three auto truck loads of potatoes collected for admissions and about $15 in cash. Manager Sauvage has agreed with local Provident Association to make the potato matinee an annual event.

The Municipal Christmas Tree Fete at the Hippodrome and Princess Theater made fifty-five hundred children happy, and the promoters have announced that the subscribed fund has on deposit a substantial amount toward the 1917 fete. Uninterrupted operation of the industries in this district have made money easy and capacity houses at Hippodrome, Princess, Ouatoga are nightly events.

Manager Sauvage of the Temple Theater has consented to the use of his name as a candidate for Mayor of Alton, subject to decision of voters at annual election in April. Edmund Beall, the present incumbent, and whose appearance in the now celebrated Illinois vice picture, "The Little Girl Next Door" allows him to be classed as one of the "profession," is also an aspirant for re-election. The name of Stephan Crawford, who has run for Mayor for the past ten years, and announces that he will continue to run for the next thirty-five, unless elected before that time "will also run." Richard Carbardt, a native Altonian now engaged in theatrical business was a holiday visitor with Alton relatives.

JOHN M. PFEIFFENBERGER.

DENNISON, OHIO

Grand, Jacob Smith, Manager: "Broadway Girls," Jan. 8-12, to good returns. Bert Marshall's American Minstrel Maids opened Jan. 15 to splendid business.

Rex, B. F. King, Manager: "The Girl You Couldn't Buy," Jan. 12, to fair returns.

Moving pictures at City Opera House, the Vale and Columbus, Uhrichsville, Ga., and the Pictorium in Dennison.

JOHN R. MILONE.

VICKSBURG

VICKSBURG, MISS. (*Special*).—The Walnut Street Treater (H. Mayer, manager): Arthur Hammerstein's great success, "Katinka" held the boards, Jan. 11, for one performance; crowded house. The chorus and costuming were up to the standard. The Oriental settings were especially beautiful. Every one left the theater humming "Rackety Coo."

May Irwin in "33 Washington Square," Jan. 15. Saturday nights are poor show nights in a small town, notwithstanding that and the fact that it was bitter cold, the audience which greeted Miss Irwin's first appearance in Vicksburg was, considering all, large, and to say every one present spent a most enjoyable evening.

"It pays to Advertise," Jan. 17; Rose Stahl in "Our Mrs. McChesney," Jan. 19.

L. J. Pico of the Fitchenberg Amusement Company has returned to the city after making a very sad mission in taking the remains of his only child, little Inez, to New Orleans, his old home, to be interred in the family burial ground. Mr. and Mrs. Pico have made Vicksburg their home for the past five years, since the advent of Mr. Fitchberg in the amusement world here, and number their friends by the score. Their sympathy and friendship was manifested in many ways in their late bereavement. Little Inez was the joy and life of all the playhouses, and they do not seem the same since her death.

The Alamo, the Bijou Dream, and Dreamland are setting a mark in the picture world by the high standard they are keeping. Some excellent attractions have been seen at these popular playhouses of late and some great features are booked for the near future.

OTTO WEIMAR.

OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—MacDonough: "Twin Beds," Jan. 1-6. Company good, playing to only fair-sized houses. "Fair and Warmer," Jan. 7-13. House sold out for entire week. "It Pays to Advertise," Jan. 18-20.

Bishop: "In Old Kentucky" pleased enormous crowds, week Jan. 1-7. Excellent work done by entire company. Virginia Brissac, Jane O'Rourke, and J. Anthony Smythe deserve special mention. "Passers-By," is one of the best plays yet seen at the new playhouse. The entire cast of the Bishop company is seen to advantage, each one being cast in a part for which hey are eminently suited. Good houses at all performances.

Orpheum: Nellie V. Nicholls was the headliner of a good all round bill, Jan. 7-13. The balance of the olio was composed of Clayton White and company, Anna Chandler, The Volunteers, Fink's Mules, Lottie Horner, Ollie Young and April, and Mayo and Tally. Average attendance.

Columbia: One of the brightest and most tuneful comedies, that Will King and his company have played for sometime, is Harry Bernard's "Step Lively." In support of King and Bernard are Reece Gardner, Clair Starr, Will Hayes, Laura Vail and Elsinore Faye. Capacity houses.

Pantages: The London Singing Bell Ringers in an act entirely different from any we have seen, and it well deserves headline honors. Another good number is "The Betting Bettys." Olive Briscoe, Seymour Sisters, Smith and Kaufman, and Sigsbee's Troupe of Canine Entertainers comprise the balance of the program.

LOUIS SCHNELLINE.

HOUSTON, TEX.

HOUSTON, TEX. (*Special*).—Majestic: Week Jan. 7, headliner, Frederick V. Bowers, supported by a big company in the presentation of his new "Scenic Song Revue." This offering is the best in this line of entertainment shown here this season. Another bright and delightful feature of the bill was "Petticoats," a feminine comedy romance. Grace Dunbar Nile is the little star of the company. Chief Caupolican, Indian orator and singer, is playing a return engagement. Billy Shoen and Elizabeth Mayne offer a delightfully refreshing melange of mirth and melody with a bit of dancing. Sylvia Loyal has a good act, in which her seventy trained pigeons are a feature. Janis and West present dance eccentrics. O'Donnell and Blaire are called "The Lunatic Tumblers." They offered something new in their line. Prince: How Yung Che and his Chinese juxglers headline act of the bill, Jan. 7-10, and offered something new. Fox and Evans have a blackface comedy act that is hard to beat. Mae McCrea is a ragtime singer that knows how to rag. The Gilfain trio have a singing and musical and dancing act, numbers being done in Scotch and Irish characters. The last episode of "The Shielding Shadow," a one-reel comedy and a three-reel drama complete the bill. Queen M. P.: William S. Hart in "Truthful Tulliver," Jan. 10, 11, also comedy "The Trail of the Lonesome Pill." Hart is the favorite here, and the Queen has been showing to full houses every time one of his pictures are shown. Zoe, Crown, Iris, Key, Liberty and Bijou, M. P. houses, showed to crowded houses. The City Auditorium had Dr. John W. Ruskin and his pictures of the Arctic.

HERBERT GORDON.

ST. PAUL

ST. PAUL, MINN. (*Special*).—The cinema production, "Civilization," was shown at the Metropolitan, Jan. 7-15. John Mason in "Common Clay," 21-27. Attractions booked for balance of season are few and far between. "Blue Paradise," 25-Feb. 3, week of the St. Paul Winter Carnival.

"Hip, Hip, Hooray" was the attraction at the Auditorium, Jan. 15-21. A large body of Minneapolis theatergoers came over during the week as it did not play there. Diaghilieff's Russian Ballet, 23.

Business at the Orpheum continues excellent. Following are some of the stars to appear during the coming weeks: Ray Samuels, Phil White and company, Mason and Keeler, Stone and Kalisz, Josie Heather, Silver and Duval, Jack Wyatt and his Scotch Lads and Lassies, Nat C. Goodwin, Lew Dockstader, Haruko Onuki, George Nash and Julia Hay and company, Miss Phyllis Nelson-Terry, Muriel Worth, Clayton White, the Farber Girls, Odiva, Madame Chilson-Ohrman, Ines Macauley, Cressy and Dayne and Ray Huling.

Over in the East Seventh Street Bowery district the Star continues to flourish with burlesque.

Reports indicate that the New Palace vaudeville theater, operating under heavy expense, is not meeting with the success anticipated.

JOSEPH J. PFISTER.

REPORTS FROM MIRROR CORRESPONDENTS

TORONTO

TORONTO, CAN. (*Special*).—Grand Opera House, Jan. 8-13: "Aladdin, Jr." opened to sold out houses, and a special matinee had to be given on Friday. The extravaganza and pantomime was well put on, and the company (an English one) was good all through.

Royal Alexandra: Annette Kellermann film of "A Daughter of the Gods" filled in the week left vacant by "Canary Cottage," which evidently preferred going to Boston instead. The picture drew good attendance, twice daily, all week.

Shea's: A fairly good bill, though hardly up to the standard that Toronto expects at this popular house. Joe Howard and Miss Clark have a bright turn, and the Four Marx Brothers and their company are very amusing. Thomas Swift and company in "Me and Mary" proved the best number on the bill. Swift is a splendid comedian and should go far up the ladder of success. Baby Helen Danube Quartette, and Gertrude Holmes and Robert Buchanan please. Good attendance.

Hippodrome: One of the poorest bills of the season. Even the picture of Lillian Gish in the "Children of the Feud" is poor. Trescott, a mental telepathy artist, and his helper, Hope Eden, proved disappointing. Large attendance.

Loew's: The popular house had a fine bill. Addison-Dolan and company in "Danny," a splendid sketch; "Smart Shop," a well put on clothes act, and Laura Ordway, an English music hall artiste (with a capital A) scored heavily, while Howard and Sadler, two splendid comediennes, nearly stopped the show. Crowded houses at both theaters.

Royal Alexandra, Jan. 15-20: "Very Good Eddie," with a splendid company opened to capacity houses. It is funnier to us than "Over Night," and Ada Lewis, George Mack, and Arthur Aylesworth kept the audience in one continuous ripple. Helen Raymond, Mignon McGibney, are very refreshing as the brides, and Daisy Drewitt and Elliott Taylor are very agile dancers.

Grand Opera House, Jan. 15-20: "Daddy Long Legs" to good attendance. The company splendid, especially Eva Walton as Judy, and Albert Roscoe as Jervis Pendelton.

Shea's, Jan. 15-20: DeBiere, the man of mystery, sure lives up to his name, his work being very mystifying indeed. Avon Comedy Four and Cartmell and Harris furnish excellent singing turns, and the Clairmont Brothers perform rather unusual feats on a revolving ladder. Excellent attendance.

Loew's, Jan. 15-20: Maud Leoni and company in "Inside Stuff" and the Clevelands in their funny patter share the honors, but the other acts are all splendid, especially Corcoran and Mack, two splendid dancers. Crowded houses at both theaters.

Hippodrome, Jan. 15-20: The program this week atones in a measure for last week's poor bill. Eddie Tanner and company in a charming rural playlet, "When We Grow Up," is splendid, and Stephens and Brunelle, singers of decided ability, score well; Cescia and Verdi, are good musicians and Lucille does a novelty singing act. Altogether a nicely varied bill. Good attendance. GEORGE M. DANTZER.

MEMPHIS, TENN.

MEMPHIS, TENN. (*Special*).—Irving Berlin's play, "Watch Your Step," completed three engagements at the Lyceum Sunday night, Jan. 14, to good crowds, and well timed for the snow and ice which still coats the ground. "Katinka," Jan. 18-19-20-21, with matinees Saturday and Sunday. Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, Jan. 23, matinee and night. "Stop, Look, and Listen," Jan. 28-29-30, some more of Irving Berlin's music. Serge de Diaghileff Ballet Russe, with orchestra of fifty-two pieces, under the management of the Metropolitan Music Bureau appears one night, Jan. 31. Bernhardt, one night, Feb. 7.

The Lyric (Ben Stainback, manager), had from the International Circuit last week, "The Hour of Temptation" crowds; "Pretty Baby" also took fine, the Hodges boys and Jean Tynes especially. "Mutt and Jeff's Wedding" week Jan. 15, with extra matinees Wednesday and Friday. "Pez o' My Heart," Jan. 21, for one week.

Week Jan. 15 at the Orpheum, daily matinee and night, Hermine Shone, in her play, "Mary Ann"; Estelle Wentworth, singer; "The Garden of Alaho," Hawaiian dance with Pauline Thruston and the Royal Hawaiians; Walter Brower, jester; Clarence Oliver and Georgia Olp, playlet, "Discontent"; Calliste Conant, tale teller; Beeman and Anderson and pictures from Spain and Tunis.

Manager Arthur Lane, of the Orpheum, by invitation, addressed the Drama Class of the Nineteenth Century Club at its January meeting. The subject of his discourse was the great social influence that vaudeville has over the present day public and how this influence has developed into a power for good.

At the Princess, Empire, and the Majestic, pictures of the highest order to packed houses. C. C. GRISSAM.

NEW ORLEANS

NEW ORLEANS, LA. (*Special*).—"The Birth of a Nation" continued to draw well during its second week, Jan. 14-20, at the Tulane. "Our Mrs. McChesney," Jan. 21-28.

A fair company presented "The Hour of Temptation" at the Crescent, Jan. 14-20. The competent cast consisted of William Morris, Alma Powell, C. B. Sage, J. T. Lorraine, John Martin, Charles Hibb, Roma Lauri, Marguerite von Keese and Ella Morris. Nell O'Brien's Minstrels.

"Cloverdale Farm" and "Anna of the Circus" were presented at the Lafayette, Jan. 14-20, by the Plumlee Players. The company is a good one with Billie Plumlee as its bright particular star.

"The Seminary Girl" and "The Successors" were the combination presented by Lew Rose's burlesque company at the Lyric, Jan. 14-20. Sue Miller, Mae Earle and Edith Graham sang the principal roles entertainingly.

The Orpheum, week Jan. 15-21, offered the following: Alice Eis and Bert French, Charles Grapewin and Anna Chance, Kramer and Kent, Clara Howard, Florenzo Duo, Frisco, Luennette Sisters and the Orpheum Travel Weekly.

At the Athenaeum, Albert Spalding and Rudolph Ganz in a recital, Jan. 22, and Alma Gluck, Jan. 29.

In the moving picture field all the principal houses are doing well. J. M. QUINTERO.

BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—Manager Ernest Lynch booked "Alone at Last" at the Park, Jan. 16. The musical play was a pleasing concoction of song, mirth and melody. In all, the offering proved a very catchy, delightful production. Dave Marion in "The World of Frolic" brought capacity business, Jan. 18-19-20. "Oh! Oh! Delphine!" Jan. 22, 23.

Poli's and Plaza draw the usual crowded houses. Manager John P. McCarthy, of the Plaza (who, by the way, is a very young vaudeville manager, being just twenty-one), gives splendid vaudeville and entertaining pictures. The vaudeville comprised Phil Adams and His Fascinating Flirts (a clever group), Moore and Gerald, Brandell and Bell, the Two Totos, and a Keystone, "Love Under Cover"; Mlle. Dore and eleven gifted soloists a treat of refined song; Gordon and Kelly in a pleasing skit, "Toyland," late of "Flora Bella"; Helen and Rice, DeBourg Sisters and a Keystone.

Manager Saunders' bill of Poli's, Jan. 15, was Gene Green, a good singing comedian; "What's the Idea," with six dainty juveniles; "Love in the Suburb," comedy sketch; Smith and Farmer, Raymond Wilbert and Juanita Hanson in "Glory," June Caprice in "A Modern Cinderella," "To Save One Girl," a drama by Paul Armstrong (exceptionally clever)—a local miss making her bow in vaudeville—Bessie Eldert, with her husband, Billy Sheets, the well-known Whittier's "Barefoot Boy," this act went big; Clark's Royal Hawaiians, a scenic spectacle which always pleases with dandy Hawaiian airs; Ward and Cullen, Lamb and Morton, and Pathe completed a splendid bill, Jan. 18.

The Bijou (Peter Dawe manager), drew capacity houses, week beginning Jan. 15, where "Civilization" was shown for the first time here. The Empire, the West End, the Liberty, and the New Strand had excellent photoplays. Crowded houses all the time.

Cecil Spooner, of startling melodramatic fame, who recently played at the Lyric here, is an involuntary heroine in a local civil drama. Two actions were filed in the Bridgeport Common Pleas Court by the United States Lithograph Company, Jan. 15, to recover money which remains unpaid on bills contracted by Cecil with this company in June, 1914. "Take Me Paul" and "How Beautiful She Is" are two of the plays lithographed by the concern, bills for which remain unpaid. The firm claims a bill due of $1,778.04 and another of $771. Miss Spooner's country home at New Canaan has been attached. MARY SAYLES HANCORT.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, Jan. 15, John Barrymore appeared in "Justice," which made a strong impression with a large audience. The star scored a genuine success by his perfect interpretation of the leading role. This engagement marked the closing performance of this production. Booth Tarkington's comedy, "Mister Antonio," with Otis Skinner in the title role, won a pronounced hit with large and appreciative audience Jan. 15. Seldom has this talented actor been seen to better advantage. A well-balanced company rendered capable support.

"Birth Control," presented in Yiddish by Edwin Relkin's company, headed by Bella Gudinsky, drew a packed house Jan. 16.

Arthur Hammerstein's newest musical production, "You're in Love," achieved an immediate success, winning the hearty approval of a crowded house, Jan. 17. The offering combines all the essentials of a snappy up-to-date musical and comedy entertainment. The cast of principals was of unusual merit and included May Thompson, Marie Flynn, Florine Arnold, Roy Atwell, Laurence Wheat, Harry Clarke, and Jack Raffael.

Vaudeville patrons enjoyed an excellent bill at Proctors Grand, week Jan. 15-20. The leading numbers were Genevieve Cliff and company, Yates and Wheeler, Roland Travis, Joseph L. Browning, Ernie and Ernie, and Harry Bereaford and company. Crowded houses prevailed for the entire week.

Rose Sydell and her "London Belles," with Johnny Weber, one of the funniest German comedians, provided most pleasing burlesque performances at the Empire, week Jan. 15-20, and business was highly satisfactory.

Vaudeville and film productions at Proctors, Leland and the Majestic did the usual heavy business. GEORGE W. HERRICK.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—Metropolitan; Week Jan. 7, San Carlo Opera Company to good business; week Jan. 14, John Mason in "Common Clay." Well filled houses greeted this popular star and his very able supporting company. Week Jan. 21, "The Blue Paradise."

Early bookings at the Metropolitan include "Katinka," "Go To It" and Montgomery and Stone in "Chin Chin," while Diaghileff's Ballet Russe will play a return engagement at the Auditorium the latter part of the month.

Shubert: Following two big holiday weeks of "Babes in Toyland," Manager Bainbridge's offering, week Jan. 7, was "The Red Widow." Week Jan. 15, "Dolly Varden," to be followed by "Little Johnnie Jones."

This city seems to have taken to vaudeville this season with a vim. The Orpheum is reported as having one of its most successful seasons; the New Pantages continues to do a remarkable business, while the New Palace and New Grand are always crowded.

Many Minneapolitans are taking advantage of the opportunity to see the big New York Hippodrome sensation, "Hip, Hip, Hooray," now playing at the Auditorium, St. Paul.

"The Crisis" is in its final week at the Lyric, and will be followed next week by "A Daughter of the Gods." Other movie attractions for the week of Jan. 14 are, Strand, first half: William S. Hart in "Truthful Tolliver," last half, "The Weaker Sex"; Garrick, first half, Pauline Frederick in "The Slave Market"; last half, "Blind Justice." CAROLINE BEEDE.

ELMIRA, N. Y.

ELMIRA, N. Y. (*Special*).—Lew Fields in "Bosom Friends" delighted a large house at the Lyceum Jan. 12. "Watch Your Step," Jan. 15; good house, pleased. "Hans and Fritz," Jan. 18; Al. H. Wilson, Jan. 20; "A Daughter of the Gods," Jan. 22-27. Pleasing vaudeville at the Majestic and good pictures at the Regent and the Colonial drew large business Jan. 15-20. J. MAXWELL BEERS.

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REPORTS FROM MIRROR CORRESPONDENTS

NEW BEDFORD

NEW BEDFORD, MASS. (*Special*).—Olympia: Kathryn Williams and Thomas Holding in "Redeeming Love" and Ethel Barrymore in "The Awakening of Helen Ritchie." Vaudeville acts include Sherman DeForrest and company in "A Jay Circus," The Uneeda Girls, Knight and Sawtelle in "At the Boot Black Stand," Dorothy Sothern Trio and Nulesco and Hurley. The invariably good bills keep right on packing this theater without other interruption than that occasioned by the hearty laughter and applause of delighted auditors. "The Great Secret," Vivian Martin in "The Right Direction," vaudeville will include Captain Kidder and company in the operetta, "Crusoe's Isle," The five Martells in a bicycle act, and others, Jan. 18-20.

Orpheum: Jan. 15-17, The Broadway Belles proved the most potent attraction this popular house has had. Joe Marks, George E. Snyder, Elwood Benton, Sam Bachen, Amy Evans, Jane May, May Clark and Myrtle Day furnish the whirlwind of fun. The chorus was numerically large and exceedingly effective. The organization is magnificently equipped with costumes and scenery and is in every way a diversified and brilliant aggregation. The different features of the show were vigorously applauded by large audiences.

Allen's: Jan. 15, 16, Robert Warwick in "The Heart of a Hero," founded on Clyde Fitch's "Nathan Hale." George Walsh in "The Mediator," Jan. 17, 18, Thomas Sanschi in "The Country God Forgot" and "The Vampire (Chapter V), Jan. 19, 20.

National: Jan. 15, 16, William Farnum in "Fighting Blood," "The Fatal Wedding," Jan. 17, 18, Fritzi Brunette in "Unto Those Who Sin" and Helen Holmes in "A Lass of the Lumberlands," Jan. 19, 20.

Colonial: Jan. 15, 16, George Walsh in "The Mediator," "The Vampires" (Chapter III), Robert Warwick in "The Heart of a Hero," "Gloria's Romance," Jan. 17, 18; Bryant Washburn in "The Prince of Graustark" and Helen Holmes in "A Lass of the Lumberlands," Jan. 19, 20.

Allen's and The Colonial, both under the control of George W. Allen, Jr., have the exclusive rights of showing in New Bedford the William Fox pictures, including the Theda Bara and William Farnum specials, also the World Features "Brady-Made."

The first of the series of symphony concerts of the current season was given Jan. 16 by Mme. Maria Barrientos, of the Metropolitan Opera Company and Carmine Fabrisio. Other concerts in the series will be given by Bauer and Casals Feb. 13, and Boston Symphony Orchestra March 20 and April 17 at the New Bedford. Picture houses all report good business.

WALTER S. MACPHAIL.

NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*).—Avery Hopwood's farce, "Fair and Warmer," presented by Selwyn and Company which, some weeks ago, proved no less popular in Nashville than at any of the other cities fortunate enough to see it, is playing a return engagement at the Vendome, for three nights and a matinee, Jan. 15-17. A big house greeted the excellent company, laughed through the entire evening and returned home in a decidedly good humor. The Orpheum (International Circuit), dark week, Jan. 15-20. Percy Grainger, Australian pianist, at Ward-Belmont School Auditorium, Jan. 19. May Peterson and Paul Reimers in concert at Ryman Auditorium, Jan. 20. "When a Girl Loves" at Orpheum (International Circuit), Jan. 22-27. Tsianina, Indian Princess, in recital of songs and Indian legends, at Centennial Club, Jan. 23. Cyril Maude in "Grumpy," at Vendome, Jan. 26, 27, Feb. 2. Boston National Grand Opera Company, presenting "Iris," Vendome. Serge de Diaghileff Ballet, at Ryman Auditorium, Feb. 8. Sarah Bernhardt, at Vendome, Feb. 8.

The Princess had a varied vaudeville bill, Jan. 15-17 which included Bett's Seals, Oscar Loraine and his violin, McWalters and Tyson in a good comedy act; Nevins and Erwood in their humorous "coon" skit and Valentine and Bell, daring bicyclists. MARY R. STEADWELL.

COLUMBUS, O.

COLUMBUS, O. (*Special*).—Columbus has had little for which to be thankful, on its theatrical fare, so far this season, but the real joy came Jan. 17, when Stuart Walker set up his Portmanteau theater on the stage of the Hartman, for an all too brief engagement of two performances. The engagement was under the auspices of The College Women's Club, and two good-sized audiences greeted Walker and his players. The trains were late, and the afternoon performance was not started until four o'clock, but the audience waited patiently. "The Lady of the Weeping Willow Tree," "Nevertheless," and "Six Who Pass While the Lentils Boil" were given for the matinee, and in the evening, "The Birthday of the Infanta," "Voices," and "The Gods of the Mountain," with "The Half Naked Boy" added as a gift, as Mr. Walker explained, in return for the patience of the afternoon audience.

The Boston Grand Opera Company in "Aida" sang to a good house Jan. 18.

Mary Ryan in "The House of Glass" played the Hartman Jan. 19, 20, and Montgomery and Stone in "Chin Chin" for a week, beginning Jan. 22.

The current bill at Keith's last week was headed by The Stampede Riders, with J. C. Nugent and Emmet J. Welch and company and others.

Jay Quigley, until two weeks ago a member of Montgomery and Stone's production, "Chin Chin," and for years a member of stock companies in Columbus, was adjudged insane and committed to the Columbus State Hospital Jan. 22. Quigley, who is 53 years old, was a brother of "Doc" Quigley, who before his death, was a member of Al. G. Field's company. His wife, Maude Quigley, lives here.

LEONARD G. LATHAM.

BIRMINGHAM, ALA.

BIRMINGHAM, ALA. (*Special*).—Smiles, smiles, smiles—that expresses the reflection upon the faces of local managers of the great business every theater in this city has been doing for the past thirty days. The dust and cobwebs of many seasons have been removed from S. R. O. signs that had faded out from disuse, and once more they are putting in extra time.

Week Jan. 8-13 at the Bijou, a house that has a seating capacity of 2,200, Howard Thurston, magician, broke all records, and packed them in at every performance. Thurston has many personal friends in this city, and was the recipient of much social attention while here.

At the Jefferson, "Fair and Warmer" pleased and delighted large audiences, as did Rose Stahl, Jan. 15. Neil O'Brien's minstrels, matinee and night, Jan. 18 and Bernhardt, Jan. 23. Mme. Bernhardt will be entertained by the local branch of the Drama League.

The Lyric is playing to splendid business with its three-a-day vaudeville, and local patrons are praying for a return of the old regime of seven acts, two-a-day. This house played to such good business that it has not closed its doors since summer before last, and has already announced that it will keep open throughout the entire coming Summer.

The Majestic with exceedingly mediocre bills is making good, and one wonders what would happen if performances of merit were staged at this little gem of a house.

In the realm of the picture houses, the same story of prosperity prevails. The leading photo-play houses, such as the Strand, Colonial, Trianon, Alcazar, Triangle, Odeon, Princess, Rialto, and Vaudette are breaking past records.

JAMES EDWIN DEDMAN.

BUFFALO

BUFFALO, N. Y. (*Special*).—At the Star, Jan. 14-19, "Hit-the-Trail Holliday" received the endorsement of Buffalo audiences as one of the current season's successes.

Cohan and Harris offered at the New Comedy "A Tailor-Man," week Jan. 21. These managers have decided to make this city their try-out town.

Guy Bates Post and company in "The Masquerader" was at the Teck Theater, Jan. 14-19. The presentation was exceptionally fine. The whole play is marked with dignity.

Robert B. Mantell in a repertoire of Shakespeare and Bulwer Lytton, week Jan. 21.

George Sidney in his new version of "Busy Izzy" was at the Majestic Theater, Jan. 14-19. Large audiences were greatly pleased. "The Girl Without a Chance," week Jan. 21.

The Gayety, Jan. 14-19, regaled its patrons with "The Sightseers." Will J. Kennedy and Jack Miller were the leading comedians. Capacity. Midnight Maidens week Jan. 21.

"The Secret Kingdom," Vitagraph's romantic serial, had its first showing at the Olympic, Jan. 14-19, and the Mirth and Melody Girls were the feature attraction.

The vaudeville show at the Lyric, Jan. 14-19, included the trained animals of Barlow's Circus. James G. Sparks in a one act skit appeared in "A Little Bit of New York."

At the Academy, Jan. 14-19, the bill included a wedding. The contracting parties were Thomas H. McCoy and Anna F. Schneck. The marriage occurred Friday night. J. W. BARKER.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"A Little Girl in a Big City" drew fair houses at the Majestic, Jan. 15-20. "The Old Homestead," Jan. 22-27.

Speedy comedy predominated a fine bill at Keith's, Jan. 15-17, to the usual crowded houses. McIntosh and his Musical Maids do a classy singing act, Will Stanton and company of four in a funny sketch, Ann Gold and Dave Genaro, singing and dancing review; Colonel Jack George, topical monologue; Clay and Atkins, song and dance; Leon and Adeline Sisters, jugglers; Lydia Barry, Will Morrissey and Eddie Clinton, Larry Reilly and company, Helen Ray and company, Tuscano Brothers, Billy Kinkaid, Clara Kimball Young, Jan. 18-20.

The Pacemakers crowded the Academy of Music, Jan. 15-20, and gave a fine bill. The Auto Girls company, Jan. 22-27.

Fred Irwin's Majesties drew capacity houses at the Empire, Hoboken, Jan. 15-20, with a fine bill. The vaudeville was especially good, with Florence Bennett and Paul Cunningham in a clever sketch, Kelt and De Mont good singers and the ukalele band. The Manchester company.

JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (*Special*).—Paderewski, the pianist, at the Armory Auditorium Jan. 27. The Argyle Shows, after wintering here, will open in North Carolina. At the Duval Bernhardt drew fine business Jan. 17. "The Orjala," at the Duval for one week, beginning Jan. 21. Vaudeville at the Arcade is drawing good business. E. O. UHRMANN.

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REPORTS FROM MIRROR CORRESPONDENTS

HUTCHINSON, KAN.

HUTCHINSON, KANS. (*Special*).—Home. W. A. Lee, Manager: The Aborn Opera Company presented "The Bohemian Girl," Jan. 13, matinee and evening performance. The first act was very poorly given, but the balance of the performance was first-class. Much of the final success was due to Miss Jeannette Wells who took the part of Arline and who sang as well as she looked. Albert Wallerstedt was a handsome and musical count and his singing of "The Heart Bowed Down" was one of the best things of the opera. Harold Blake sang "Thaddeus" with a lovely voice and very good acting. Phyllis Davies, as Queen of the Gypsies, was excellent, also Ralph Nicholls as "Florestein" and the Trigani, acrobats, made a tremendous hit.

Convention Hall: "Everywoman," Jan. 23; "Garden of Allah," one night only, Feb. 9.

Rex and De Luxe, motion pictures up to date.

C. W. OSWALD.

SELMA, ALA.

SELMA, ALA. (*Special*).—Academy of Music: "Fair and Warmer," Jan. 4, to capacity. Highly delighted audience. Moving pictures, Jan. 15. Walton Theater also has photoplays.

BEN J. SCHUSTER.

UTICA, N. Y.

UTICA, N. Y. (*Special*).—Colonial: Lyman Howe's travel pictures to good audiences, Jan. 16, 17. "The Only Girl" to two large audiences, Jan. 17. Good company with William Naughton, Laura Arnold, Ernest Torrence and others. Toots Paka and other Keith vaudeville acts.

Alhambra: Louise Glaum and Charles Ray in "The Weaker Sex," and William H. Hart in "Truthful Tolliver."

Majestic: Henry B. Walthall in "The Misleading Lady," and five acts of vaudeville.

Lumberg: Ben Welch and his burlesque show, Jan. 17-20. The Little Symphony Orchestra and Andreas Pavley in concert, Jan. 24.

Motion pictures at the Colonial, Avon and De Luxe.

ARTHUR L. WILCOX.

DIXON, ILL.

DIXON, ILL. (*Special*).—Dixon Opera Theater (Rohrer and Eastman, managers): Oliver Morosco presented "Pez o' My Heart" to capacity business by a very competent company, Jan. 17.

Family (Rohrer, manager): High class vaudeville and photoplays to capacity business.

Princess (Slothower, manager): Photoplays to capacity business.

H. A. ROB.

MONTREAL

MONTREAL (*Special*).—The Passing Show of 1916 drew packed houses to the Princess, Jan. 14-20. It proved bright and tuneful and the color schemes, costumes, staging, etc., were most artistic. The dancing of Ma-Belle is one of the features of the performance—it is the very poetry of motion. Ed. Wynn is a clever comedian and there is a host of other good things. The Roberson Travelogues are drawing interested crowds to the His Majesty's. Joe Howard, the tuneful song composer and singer, is one of the features at the Orpheum, and he is capably assisted by a very charming and pretty partner, Miss Ethelyn Clark. Harold Wolf and Helen Stewart have a pleasing sketch in "Two Flats" and there are a number of other good acts, dramatic, acrobatic and musical. The Bon-Ton Burlesquers give a bright and snappy show at the Gayety. Galletti's Trained Monkeys are the feature at the Francais.

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REPORTS FROM MIRROR CORRESPONDENTS

CONCORDIA, KAN.

CONCORDIA, KANS. (*Special*).—The Brown Grand Theater, which was given to the City of Concordia, by the heirs of Colonel N. B. Brown in 1912, for a municipal theater, has been deeded back to the Brown heirs, Kate F. Brown and Gertrude W. Green by the mayor and city clerk of Concordia, because of the city's inability to make the necessary improvements. The theater was deeded to the city with the stipulation that it be kept in repair, and after using it for four years the city felt unable to put in the needed repairs, and the city council allowed it to revert to the Brown heirs. The Brown Grand Theater is one of the finest playhouses in Kansas and was built by the late Colonel N. B. Brown and his son, Earl V. D. Brown as a monument to the Brown name. The theater will continue as a playhouse under the personal direction of Mrs. Brown and Mrs. Green.

On Jan. 5-17 the Aborn Opera company, already favorites in Concordia, presented "The Bohemian Girl" to a well filled house. Other attractions are promised in the near future.

KATHERINE E. WRONG.

SCRANTON, PA.

SCRANTON, PA. (*Special*).—Poli's the first three days week Jan. 15 had an "All Woman Show," none but the fair sex appearing. The idea was unusual and brought many amusement seekers to this popular theater. Among the acts were "Minstrel Review of 1917," with Josie Flynn and Mae Roberts as a headliner and Queenie Dunedin, musical misses, Florrie Millership and Irene and Bobbie Smith. The last three days we had "A Night in the Trenches" as headliner and Quigley, Farrell and Mullen Johnny Singer and his Dancing Dolls, Thornton and Thornton and others. Photoplays were of interest. Strand: Vivian Martin in "The Right Direction," Jan. 15, 16; Robert Conness and Mabel Trunnelle in "The Martyrdom of Phillip Strong," Jan. 17, 18; Frank McIntyre in "The Traveling Salesman," Jan. 19 20, to very good business. The Regent; William Courtney and Mollie King in "Kick In," and Julius Steger in "The Stolen Triumph." Majestic: The Biz Review of 1917 company in "Travesty on Movies," "Hawaii and Japan," "Life in the Underworld," "Parcel Post Girls and Auto Girls," week Jan. 15, to excellent business.

C. B. DEARMAN.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (*Special*).—The children's matinees recently inaugurated by Manager LaCroix of the Bijou Theater are proving remarkably successful. The house has been crowded to its utmost capacity each Saturday on which the special children's films have been booked. The orchestra of the Winter Garden has been increased to fourteen pieces, making it the largest theater orchestra in the city. The management is making a special feature of its music, giving a high-class musical program in addition to the pictures.

Lyric, Al. Beckerich, Manager: "War Brides" and vaudeville, Jan. 15-17. Most of the picture houses are offering special feature attractions at present and report good business. Samuels: "The Girl Who Smiles," Jan. 13, rather disappointed a fair-sized audience. The plot, comedy, costumes and the cast with a few exceptions were far from satisfactory. Howe's Travel Festival Jan. 19-20.

A. L. LANGFORD.

DECATUR, ILL.

DECATUR, ILL. (*Special*).—The "Blue Paradise," booked to appear at the Lincoln Square week Jan. 15, canceled, has been rebooked for Feb. 24. "Twin Beds," return engagement, Jan. 26.

May Irwin in "33 Washington Square." Lincoln Square, Jan. 24.

Definite arrangements were completed Jan. 16 by Manager Shockley for an engagement of Stuart Walker's Portmanteau Theater, Feb. 13. The evening's entertainment will include: "The Gods of the Mountain," "The Birthday of the Infanta" and "Six Who Pass While the Lentils Boil." The High School Mask and Wig Club has promised to sell 250 tickets and the Millikin University Dramatic Club and Local Center of Drama League will also co-operate.

PERCY S. EWING.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (*Special*).—The Grand has succumbed in the fight to offer Knoxville the best vaudeville at popular prices and leaves the Bijou and Dan P. Trent, its manager, without direct competition. The Grand is being dismantled and will be converted into a building for some other business purpose. The Bijou is offering mighty good Keith vaudeville for 30 cents, top price, and the people are going right along to see it. The bill starting Jan. 15 consisted of Bernie and Baker, Nichols Sisters, Frank Parish and Peru, Lilyan and Borgs and Ed. Estus. Bookings at Staub's for the next two months look good and contain many stars. Cyril Maude, Jan. 24.

CHARLES E. KRUTCH.

SHEBOYGAN, WIS.

SHEBOYGAN, WIS. (*Special*).—Opera House: A splendid vaudeville program was offered Jan. 12-13-14, the Musical Hollanders in a novelty musical and character act, Thomas and Raves, comedy and dancing; Blair and Crystal, special singing and talking team; Zemater and Smith, horizontal bar act; concluding with the fifth episode of "The Yellow Menace." Feature photoplays is the strong drawing card at the Majestic; Vitagraph, Blue Ribbon and Triangle service. At the Rex, Irene Fenwick and Mary Pickford.

JOHN G. FROIDEL.

SEATTLE

SEATTLE, WASH. (*Special*).—Moore and Metropolitan: Dark Jan. 7-13. At the Pantages the Red Heads and vaudeville, Jan. 7-13, amused and entertained audiences ranging from medium to large. Palace Hip: The Gordon Brothers and vaudeville, Jan. 7-13. Grand: Bunger-Mansfield circus and vaudeville. Alhambra, Cressy and Dayne and Vaudeville.

The Arena Ice Skating Rink is a popular recreation resort, under first-class management.

BENJAMIN F. MESSERVEY.

REPORTS FROM MIRROR CORRESPONDENTS

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—For a week, starting Sunday afternoon, Jan. 21, for eighteen presentations, "The Birth of a Nation," viewed by thousands during a five weeks' stay at the National Theater last spring, returns at the same $2.00 leading price, to an attendance that crowds the house, and Leo Dietrichstein follows in "A Great Lover."

The tremendous success of "Experience" during the past week at the Belasco, puts standing room at a premium. No wonder the Shuberts made arrangement for keeping it over for a second week, of Jan. 29. Unless a change in booking is made, brings "The Flame" the Richard Walton Tully drama of "Love and Motherhood."

The current week at Keith's presents a very attractive and pleasing program headed by the pantomimic dancer, Ruth St. Denis, and Ted Shawn, and the Deni-Shawn dancers in representations of the dances of ancient India, Greece and Egypt. Extra added events are Alice Glynn and company in the John B. Hymer comedy, "The Night Boat," Horace Wright and Renee Dietrich, the operatic artists, appear with distinct success in a new departure, an attractive Hawaiian musical act with songs to ukulele accompaniment. Willa Holt Wakefield in her "Optimistic" rendition of song-stories, Stuart Barnes, "Gen" Ed Lavine, Raymond and O'Connor, Simmons and Bradley and the second episode of the "Patria" pictorial screen serial featuring Mrs. Vernon Castle, completes the bill.

Thurston, the magician, occupies the stage at Poli's during the present week and has a big following. This season this clever and talented entertainer presents an entire new program of sensational "illusions and magical features." "Pretty Baby," a musical show, follows.

The Poli management announces that during the month of February the lease of Poli's Theater by the Union Amusement Company will terminate, and Poli's Theater will resume its former policy of stock productions with a new stock company of the best under the direct management of Fred G. Berger. Mr. Berger is withholding information as to the personnel of the company secured, until the formation is completed. The additional announcement is made that Mr. Poli has obtained the rights to numerous dramatic successes of this season and last for a first stock presentation.

The Columbia Park Boys Band of California, thirty-eight strong a musical organization of unusual musical strength appearing during the past week as the leading headliner at Keith's, have been busy every moment of their stay in visiting the public buildings of the national Capital. They were accompanied by Major Pelzotto, their leader, and Manager Robbins of Keith's Theater. The sightseeing trp of the various departments wound up at the Bureau of Engraving and Printing when Director Ralph showed the boys how Uncle Sam's paper money is made. The "Flying Squadron" of the Commercial Club, of which Manager Robbins of Keith's is a most popular member, placed automobiles Sunday at the disposal of the band for a tour of the city. During the week the boys were the special guests of Senator Phelan of California, on a trip to Mount Vernon, where the Senator gave a talk on the life of Washington.

A glorious and interesting event will soon occur, that will bring a looked forward period of happiness and frollification to the very, loyal combination presenting "Little Women" this season. It is the golden wedding anniversary of Mr. and Mrs. Eugene A. Eberle, lovable marriage partners for fifty years. As artists of pronounced character and recognition, they have for a lengthy period upon the American stage an enviable record.

JOHN T. WARDE.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—Diaghileff's Ballet Russe, with Lopokova and Nijinsky, appeared before brilliant audiences at the Heilig, under the direction of Stiers & Coman, at the Heilig, Jan. 12-13. Five-dollar prices proved too strong for a great financial success.

In the performance of "Rolling Stones" by the Alcazar Players at the Baker, week of Albert McGovern made a great part of the role of the false Braden, while Will Lloyd as his fellow conspirator added another role to his distinct successes. Eleanor Parker played the part of the wise stenographer as if it had been written for her. The part of the heiress was improved by the clever art of Ruth Gates. Attendance was very satisfactory. "Deep Purple" follows.

Phyllis Neilson-Terry, with two scenes from "Romeo and Juliet," and Burdella Patterson, with her gorgeously-hued draperies, were the outstanding features of the Orpheum bill.

At Pantages, the Imperial Military Octet produced music, vocal and instrumental, that thrilled the house. Ed Corelli and Charles Gillette, in a medley of tumbling, song and jig, made a big hit.

Zeno, Jordan and Zeno headed the vaudeville bill at the Hoppodrome the first part of the week. This house is showing "Pearl of the Army" as the picture feature.

On the vaudeville bill at the Strand, McClary and Runyon were the star performers. "The Purple Mask" is the feature film. Keating and Flood's stock company at the Lyric produced a musical comedy entitled "Her Honor the Mayor."

"Intolerance" at the Eleventh Street Playhouse created wide public interest and finished its second week strong. With an orchestra of thirty pieces and a chorus, the $1 top price was rated in general comment most reasonably low.

Notable pictures of the week were Mary Pickford in "The Pride of the Clan," at the Columbia; "Twenty Thousand Leagues Under the Sea," at the Broadway, the new James house; Pauline Frederick in "The Slave Market," at the Star; and Clara Kimball Young in "The Foolish Virgin," at the People's.

JOHN F. LOGAN.

ALLENTOWN, PA.

ALLENTOWN, PA. (*Special*).—Raymond Hitchcock, Joseph Santly and company brought "Betty," the Globe Theater production, to the Lyric just previous to its Philadelphia run, Jan. 17. It is a clean, catchy musical comedy, and it packed the house for five performances. "The Birth of a Nation" balance of the week. There has been a dearth of good plays since early in December and the future bookings show little of interest. "Pom Pom," scheduled for an early presentation, is the only one of note announced. The Orpheum, the city's only vaudeville house, opened for the season Jan. 22, after having been completely rebuilt; Wilme & Vincent have one of the most up-to-date houses in the State. Allentown welcomes its inaugural with interest. Packed houses are the rule at this house.

FORD L. SHOTWELL.

MIRROR'S LONDON NOTES

The London *Stage*, in its editorial resume of the plays of the year just closed, contains the following about American plays:

"The idea that the West End stage has seen an unusual number of American plays this year is erroneous. In point of fact there have not been half so many as in 1915. Perhaps the misapprehension arose because most of them were prominently—and accurately—heralded as great American hits, and because some of them were produced closely together. James Forbes's 'The Show Shop' ran for sixty-three performances, Winchell Smith and Victor Mapes's 'The Boomerang' for forty-four, and Mrs. Catherine Chisholm Cushing's 'Kitty Mackay' for thirty-four—comparatively short runs, but as long as their merits seemed to entitle them to here. On the other hand, A. E. Thomas's very light and half-farcical comedy, 'Her Husband's Wife,' reached 121 performances, and Walter Hackett's semi-spoof and ultra-ingenious 'The Barton Mystery' 168. Better yet, Mrs. Jean Webster's 'Daddy Longlegs,' a piece of the commixed simple sentiment and quaint humor very characteristic of American comedy-drama, is still running, with more than 260 performances to its account, and so are Charles Goddard and Paul Dickey's 'The Misleading Lady,' a play somewhat crude and incheate, but by no means ineffective, and Montague Glass and Roi Cooper Megrue's 'Potash and Perlmutter in Society,' which has been happy in preserving the spirit and the appeal of the original work in a larger measure than is customary with most sequels. These pieces have gone well beyond their first hundredth performances. In addition, 'Romance' has passed its five hundredth performance, and the Anglo-American 'Peg o' My Heart' has had two successful revivals—the latter continuing—so that its present total of performances in the West End exceeds 880 performances.

"Other pieces from overseas were also fewer in number than in past years. 'The Silver Crucifix,' rewritten for our stage by Walter Howard, had an American career in the version by Rupert Hughes, from an Italian original. 'Mrs. Pretty and the Premier' made a town appearance, not very suitably, at His Majesty's, where this quasi-political play of Australian life admittedly a comic version—or perversion—of Labor Party maneuvers, proved more ambitious than satisfactory."

John Drinkwater, of the Birmingham Repertory Theater, and author of "Rebellion" and "The God of Quiet," lectured at that theater on "The Nature of Drama." We were, he said, often asked to suppose that what the realistic drama gave us was an exact reproduction of the ordinary conduct of daily life, but that was nothing but unintelligent nonsense. "These are the dramatists of occasion," added Mr. Drinkwater, "and there is no health in them; but they have infected the theater, encouraged and commanded by the managers of the theater, and overrun it with apparently irresistible power." These productions had poisoned our theaters through and through, giving beautiful drama no air that it could breathe, and we had the disgusting spectacle of one theater manager after another talking of the honorable traditions of the stage, while they were battering up the disease with which they were helping to infect the stage.

DONALD MacDONALD

IN SAVAGE'S BIG HIT

"HAVE A HEART"

HORACE BRAHAM

IN

"LITTLE LADY IN BLUE"

Management, DAVID BELASCO

HELEN BERESFORD

AND COMPANY

"MATRIMONY BY MAIL" A Comedy Playlet By Charles H. O'Donnell

CATHERINE CAMERON

AND COMPANY

THE DOUBLE CROSS A Comedy of Stage Life By HERBERT HALL WINSLOW

BOOKED ON U. B. O.

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford

Direction FRANK EVANS

MAY NAUDAIN

IN VAUDEVILLE

Under direction EDWARD S. KELLAR

BRENDA FOWLER

In "THE HYPHEN" By ETHEL CLIFTON

LOUISE DRESSER

VAUDEVILLE TOUR Direction of JENIE JACOBS

SYLVIA JASON

With Harry Tighe in "Follow Me"

DION TITHERADGE

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REPORTS FROM MIRROR CORRESPONDENTS

KANSAS CITY

KANSAS CITY, MO. (*Special*).—"Hip, Hip, Hooray" at the Convention Hall (L. W. Shouse, manager), week Jan. 8-13, did the biggest week's business in the history of theatrical enterprises in this city, as well as to the largest receipts of any week since the show started on its road tour. Over 50,000 people saw the Hippodrome show, and the gross receipts for the engagement were $47,200. That Kansas City should turn out greater audiences than Philadelphia, Boston, Cincinnati or St. Louis is probably due to the fact that Kansas City's theatrical fare, outside of vaudeville and burlesque, is ordinarily thin. The success of the big show should be an inducement to producers to enrich the theatrical offering here.

Shubert (J. B. Fitzpatrick, manager): "The Blue Paradise," a sparkling, tuneful, musical play from Vienna, week Jan. 14-20, proved to be the most charming musical production seen here in a long time, and it was exceedingly well done. Cecilia Hoffman and John E. Young head a thoroughly competent cast, including Shep Camp, Robert Pitkin, Helen Riley, and Louise Kelley. Veronica Marquise and William Grazier won favor with their specialty dancing. Good business. "House of Glass," week Jan. 15.

Orpheum (M. Lehman, manager): The bill, week Jan. 14-20, was topped by the greatest scenic sensation in vaudeville, "The Forrest Fire," a drama of the Canadian Rocky timberlands. The offering was highly spectacular and very realistic. Josie Heather, the English comedienne, sang, and wore some beautiful gowns. Bert Fitzribbon and Bert Leslie, fooling successfully in two different acts, ran each other a close race for honors. Other acts of merit were the Wildes in a shadowgraph novelty, Riggs and Ryan in a musical comedy skit, "Disturbing the Peace," and Ray Hurings, comedian seal. Big houses, as usual.

Pantages Empress (W. J. Timmons, manager): The special attraction, Jan. 14-20, was a musical sketch, "A Nut Sundae," featuring Phyllis Day, Ada Murray, and an excellent chorus. Clifford and Mack displayed considerable pep in their singing act, and Valentine Vox won favor as a ventriloquist. Other acts which pleased were Sherman Van and Hyman in singing and dancing, Elsie White in characterizations, Mori Brothers, Japanese acrobats of merit, and the Salambos in a baffling electrical surprise. Capacity business.

Gayety (George Gallagher, manager): "Twentieth Century Maids," week Jan. 14-20, was more of a musical comedy than burlesque. The chorus was one of the strong points of the production and the girls were stunningly costumed. The revue was in two acts and featured Jim Barton, the noted tramp comedian. Arline Donaire and Jules La Barbe scored in an elaborate pantomime of the Parisian Montmartre. Capacity houses always. "Million Dollar Dolls," week Jan. 15.

Globe (Cyrus Jacobs, manager): Ralph Dunbar's "Salon Singers" from the Orpheum circuit headlined the bill, commencing Jan. 14, without eclipsing any other part of a well-rounded offering. Ross and Ashton, clever comedians and singers, appeared in a sketch, while Vardon and Perry vied with them for popularity in a lively revue featuring a Chaplin dancing number. Morris and Leonard, comediennes at the piano, Johnson and Arthur in a pretentious and interesting magic and illusion novelty, and Captain Treat's Seals and Sea Lions were also on the bill. Good business.

Garden (W. H. Quigley, manager): "Uncle Tom's Cabin," after an absence of several years, returned week Jan. 14-20, as the International attraction and demonstrated that it had lost none of its drawing powers. The present production emphasizes scenic variety. "That Other Woman," week Jan. 15.

Century (Joseph Donegan, manager): Max Field, Sidney Rogers, Harry Keeler, and George Betts, with several other top-notch burlesquers, brought a lot of mirth and melody with "The Tempters," week Jan. 14-20. The show was among the best yet seen here and carried a good-looking and well-costumed chorus of twenty-four. Princess Zeta did a sensational dancing act. "U. S. Beauties" followed.

It was particularly noticeable that, in spite of the enormous business the New York Hippodrome show played to last week, their presence seemed to have no effect on the regular business of the other theaters. Satisfying photoplays at the Royal Regent, Twelfth Street, New Center and Grand Opera House.

J. R. MCCARREY.

ALTOONA, PA.

ALTOONA, PA. (*Special*).—Mishler Theater: "The Tourists" burlesquers, Jan. 17, to big business, and pleasing show; Les Darcy and company of athletes, Jan. 19, good house; "When Dreams Come True," Jan. 20, crowded house.

Manager Sim Allen, of the Orpheum, has them coming these days and is all smiles, for his bookings have been fine and possess the drawing power. "Christmas Eve in Moscow," with the Imperial Russian Dancers and Master Gabriel are the headliners, and business very satisfactory.

ELLIS MARCH.

CLEVELAND

CLEVELAND, O. (*Special*).—Opera House: Sir Herbert Tree in "Henry VIII" made his initial bow, current week, to Cleveland. He is surrounded by an excellent cast including Edythe Wynne Mathison, Lyn Harding and Elsie Mackaye. Miss Mathison is one of our most gifted actresses.

Colonial: "Oh, Boy," new Princess Theater production, opened in Schenectady last Saturday and here Jan. 22. Anna Wheaton and Jack Gardner carried off honors. Creighton Hale, former motion picture star, had the leading juvenile role.

Hippodrome: Eva Tanguay was the headline act. She wears the most bizarre costumes seen in Cleveland this season. She shouts her songs and they all have that emotional theme running through them. Capacity audiences greeted her. Rae Eleanore Ball, Cleveland girl, was one of the hits of the bill; she is a fine violinista. "The Cure" is one of the best playlets seen at the Hippodrome this season.

Priscilla and Miles: Vaudeville. Prospect: Gracie Emmett, "Mrs. Murphy's Second Husband," current week. "For the Man She Loved," Star: Sliding Billy Watson. Empire: "The Lady Buccaneers." Miles: Mrs. Vernon Castle in "Patria," added attraction. Current week. Colonial: "Very Good Eddie." Next week. "The Passing Show of 1916." Opera House: Julia Sanderson, Donald Brian, and Joseph Cawthorn in "Sybil," with an excellent cast, including Stewart Baird, last week. Otis Skinner in "Mister Antonio," next week.

Motion picture theaters: Alhambra, Stillman, Orpheum, Metropolitan, Standard, Strand, Knickerbocker, Reel, New Mall, and Cedar, all crowded daily and nightly.

The Screen Club entertained at luncheon Jan. 17, Sir Herbert Tree, Creighton Hale and Alan Forrest. Mr. Forrest is spending a couple of weeks with his parents in this city before leaving for New York to commence rehearsals with a new production. Miss Rae Eleanore Ball is spending the week the guest of her brother. Many social affairs are being held in her honor. Miss Ball is a Cleveland girl; she attended public school and East High School in this city.

Alma Gluck gave a recital here Jan. 16. She is quite a favorite here and a capacity house greeted her. Her program was well selected, and she responded to numerous encores, singing about twenty songs in all.

Louis Graveure, Belgian baritone, sang at the Friday morning musicale in the ballroom of the Hotel Statler.

John McCormack gave his second recital of the season, Jan. 19. GEORGE B. MCKITTRICK.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—The distinguished English actor, Cyril Maude, delighted large audiences in "Grumpy" at the Academy of Music Jan. 15, 16 with matinee Jan. 16. Robert Edeson appeared for two performances at the Academy Jan. 17, matinee and night, in a play of his own writing, "His Brother's Keeper," and it seems as if Edeson is a greater actor than playwright. He has a capable company, but failed to attract very large audiences. Miss DeWolfe Newcombe is a pleasing actress; Mary Louise Beaton is very good as Miss King, the doctor's nurse; May Barron has a fine chance as the city waitress who has fled to the country hoping to marry a rich farmer, and she makes the most of it. The entire company did well. "The Little Cafe," direct from its New York triumph at the New Amsterdam, failed to attract as large audiences, matinee and night, Jan. 18, at the Academy of Music.

Fresh from its long run at the Casino, New York, the "Flora Bella" company was greeted with large audiences at the Academy, Jan. 19-20 and matinee Jan. 20. Julian Eltinge, Jan. 23, 24 and matinee Jan. 24, in his musical comedy, "Cousin Lucy." "Pretty Baby" played a week's engagement at the Strand, opening Jan. 22.

Thurston, the magician, proved his popularity by packing 'em in at the Bijou every night and matinees, Jan. 15-20. NEAL & MCCONNELL.

RALEIGH, N. C.

RALEIGH, N. C. (*Special*).—Academy of Music: Neil O'Brien's Minstrels, Jan. 3; "Prince of Pilsen," Jan. 4. Business good. "September Morn," Jan. 17. Fair. The Strand, which has been closed for about two months, will reopen about Feb. 1 with Keith vaudeville. This is one of the handsomest picture houses in the State, and much regret was felt by theater patrons when it was closed. It was run under the management of Messrs. Aronson and Brown, who are managers of the Almo, Grand, and Academy of Music, and formerly was run as a straight picture house. As vaudeville is new in this section, the new venture will no doubt pay. There will be no change in management. "Sunshine Girls" musical comedy, week Jan. 8-13 at the Grand. This company was rather above the average musical tab organization, in that there were several musical new to Raleigh that went over big. Comedy work and chorus fair. JOHN W. CARDEN.

ANN SUTHERLAND

SAN FRANCISCO

SAN FRANCISCO (*Special*).—"Patria" was shown at the Palace Hotel, Jan. 19, to invited guests, by Hearst's International Film Service. Mrs. Vernon Castle was the star of the film.

The play "Everyman" was explained to the Drama League, Jan. 18, matinee by George Sterling, the California poet, and Richard Ordynski, the composer, who collaborated on the production.

Cohan's play, "Hit-the-Trail Holliday," was given its opening at the Columbia, Jan. 15. Frank Otto and Lois Merrill were the stars.

The Cort is now in the last week with "Experience." "The Bird of Paradise" will again be staged at this house, Jan. 21.

The Wigwam Cohan has another play running this week named "Yankee Prince."

The Orpheum had a Shakespeare exponent in Phyllis Neilson Terry. Other good numbers were Muriel Worth, Lillie Faulkner, John and Winnie Henninge, Kill Kare Kouple, Jack Donahue and Alice Stewart.

The Empress has "The Freshman," Stein, Hume and Thomas, Madison and Nace, La Palva, The Gordon Highlanders, Isabelle Miller and company and Heuman Trio complete the bill. Pantages had a big bill to big houses and the "Hip" continues to pack them in.

A. T. BARNETT.

HUNTINGTON, IND.

HUNTINGTON, IND. (*Special*).—Rowland and Howard presented "Which One Shall I Marry?" at the Huntington, Jan. 16. The play is a drama explained in Allegory, but told in a modern way and proved to be very entertaining. The house was well filled. Miss Gertrude Richie, as Agnes Moran, handled her part in a capable manner. The Princess was dark, 18, 19, owing to the death of the manager's mother, Mrs. G. C. Perfect. ISIDORE L. MANN.

CLARKSDALE, MISS.

CLARKSDALE, MISS. (*Special*).—Majestic (Arthur Queen, manager): "Watch Your Step," Jan. 15, to a packed house and pleased in every respect. The dancing of Olin Hawiona and Miss Leach brought many applauses.

Arthur Queen, the efficient manager of the Majestic Theater, was married to Miss Willie Belle Birdsong, one of the city's most popular young ladies, Sunday night, Jan. 14.

"It Pays to Advertise," Jan. 18. "Mutt and Jeff's Wedding" and a number of other good shows are booked here in the near future.

Both picture shows are doing a good business.

ADA L. HOLE.

SALAMANCA

SALAMANCA, N. Y. (*Special*).—Andrews Theater: "One Girl's Experience" was the melodramatic thriller presented before a fair-sized house Jan. 16. The cast, including Miss Fairweather, and C. Stratton as Paul Lawrence, the heroine and hero, were real good. Al. H. Wilson and company in his new romantic drama, "My Killarney Rose," played to a good-sized audience, 18. Particularly appreciated was his solo, "The Love I Give to You," the song hit of the play.

"The Millionaire's Son and the Shop Girl," 23; "Hans and Fritz," 25; "The Girl He Couldn't Buy," 29; "Civilization," early in February.

T. B. NORMILE.

FT. DODGE, IA.

FT. DODGE, IA. (*Special*).—Princess: Max Bloom and his horse, a musical tabloid week Jan. 14-17, to big business. Third visit in one year.

The Lyric, Majestic, and the Strand offer unusual photoplays.

LILLIAN M. RANKIN.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—indef.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Phila. 22—indef.

ARMS and the Girl (William Harris, Jr.): Chgo. 21—indef.

BIRD of Paradise (Oliver Morosco): Frisco 21-27.

BOOMERANG, The (David Belasco): Chgo. Nov. 13—indef.

BROADWAY After Dark (National Producing Co.): Berwick, Pa., 24, Lansford 25, Scranton 26, 27.

BROADWAY After Dark: B'klyn 22-27.

CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. Nov. 13—indef.

CHARLEY'S Aunt (United Producing Co.): Morrisburg, Ont., Can. 24, Winchester 25, Cheeterville 26, Cornwall 27, Montreal 29-Feb. 3.

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—indef.

CLARKE, Harry Carson and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.

COME Back to Erin: Worcester, Mass. 22-27.

COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—indef.

COMMON Clay (A. H. Woods): St. Paul 21-27, Sioux City, Ia. 29, 30, Omaha, Neb., 31-Feb. 3, Kansas City 4-10.

DADDY Long Legs (Henry Miller): Cinti. 22-27.

DITRICHSTEIN, Leo (Cohan and Harris): Phil. 8-27.

ELINORE, Kate: Phil. 22-27.

END of a Perfect Day (Gaskell and MacVitty, Inc.): Galesburg, Ill., 22-24, Burlington, Ia., 27, Muscatine 28.

EVERYWOMAN (Henry W. Savage): Wichita, Kan. 24, Newton 27, Kansas City, Mo. 28-Feb. 3.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Pittsburgh 29-Feb. 3.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Oakland, Cal. 22-27, Los Angeles 29-Feb. 10.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Houston, Tex. 22-25, Galveston 26, 27, New Orleans La. 29-Feb. 3, Pensacola, Fla. 5, Mobile, Ala. 6, 7.

FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. 22-27, B'klyn 29-Feb. 3.

FERGUSON, Elsie (Klaw and Erlanger): N.Y.C. Dec. 25—indef.

FISKE, Mrs. (Corey and Riter): Balto. 22-27.

FLAME, The (Richard Walton Tully, Inc.): Newark, N. J., 22-27, Washington 29-Feb. 3.

FOR the Man She Loved: Cleveland 22-27.

FRECKLES (Eastern, B'way Amuse. Co.): Phillipi, W.Va., 24, Uniontown, Pa., 27, Somerset 29, Altoona, Pa., 30.

FRECKLES (Western, B'way Amuse. Co.): Centralia, Ia., 24, Beattie 25, Wymore, Neb., 26, Pawnee City 27, Tecumseh 29, Beatrice 30, Fairbury 31.

GEORGE, Grace: Boston 1—indef.

GETTING Married (Wm. Faversham): N.Y.C. Nov. 6-Feb. 3.

GIRL Without a Chance (Robert Sherman): Buffalo 22-27.

GIRL Without a Chance (Robert Sherman): West Baden, Ind. 28, Bloomington 29, Valparaiso 30, Hammond 31.

GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. Oct. 31—indef.

HER Husband's Wife (Henry Miller): N.Y.C. 8—indef.

HER Unborn Child: Chgo. 22-27.

HIS Bridal Night (A. H. Woods): Chgo. Dec. 24—indef.

HIT-THE-TRAIL Holliday (Cohan and Harris): Pittsburgh 22-27.

HODGE, William (Lee Shubert): Chgo. Dec. 25—indef.

HOLMES, Taylor (Joseph Brooks): N.Y.C. 29-Feb. 3.

HOUR of Temptation (Phil. P. Benedict): Birmingham, Ala., 22-27.

HOUSE of Glass (Western, Cohan and Harris): Kansas City, Mo., 21-27, Denver 29-Feb. 3, Salt Lake City 5-7.

IF (Holbrook Blinn and James Shearreen): N.Y.C. Feb. 5—indef.

IKEY and Abey (Geo. H. Bubb): Central City, Ia., 24, Anamosa 25, Maquoketa 26, Spring Valley, Ill., 28, Coal City 29, Saint Anne 30, Piker City 31.

IN for the Night (Empire Producing Co.): N.Y.C. 11—indef.

IN Walked Jimmy (United Producing Co.): Regina, Sask., Can. 22-24, Saskatoon 25-27.

INNOCENT Sinner (John Cort): Pittsburgh 22-27.

IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.

KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 6—indef.

KINGSTON, Gertrude: N.Y.C. 15-Feb. 4.

LITTLE Girl in a Biz City: Balto. 22-27.

LITTLE Peggy O'Moore (Nation Producing Co.): Spanish Fork, U., 24, Provo 25, Salina 26, Richfield 27.

LODGER, The: N.Y.C. 8—indef.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—indef.

MANTELL, Robert (Wm. A. Brady): Buffalo 22-27.

MASQUERADE, The (Richard Walton Tully, Inc.): Hamilton, Ont., Can., 23, 24, Kingston 25, Ottawa 26, 27, Prov., R. I., 27-Feb. 3.

MAUDE, Cyril (Theo. W. Barter): Knoxville, Tenn., 24, Chattanooga 25, Nashville 26, 27, Birmingham, Ala., 29, Atlanta, Ga., 30, 31, Columbia, S. C., Feb. 1, Charleston 2, Jacksonville, Fla., 3, Savannah, Ga., 5, Augusta 6, Macon 7.

MERRY Wives of Windsor (Silvio Hein): N.Y.C. 8-27.

MILE-A-MINUTE Kendall (Oliver Morosco): Chgo. 13—indef.

MILLIONAIRE'S Son and the Shop Girl: B'klyn 22-27.

MOTHER Love (A. G. Delamater): Syracuse, N. Y. 25-27, Elmira 29, Harrisburg, Pa., 30, Allentown 31, York Feb. 1, Hagerstown, Md. 2, Cumberland 3.

MY Mother's Rosary (Ed. Rowland): N.Y.C. 15-27.

NAZIMOVA, Mme.: N.Y.C. 10—indef.

NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.

O'HARA, Fiske (Augustus Pitton, Jr.): N.Y.C. 15-27.

OLD Homestead: Jersey City, N. J., 22-27.

OLD Lady 31 (Lee Kugel): N.Y.C. Oct. 30—indef.

OTHER Man's Wife (Victor E. Lambert): Poughkeepsie, N. Y., 24, Kingston 25, Newburgh 26, Peekskill 27, Haverstraw 29, Stamford, Conn., 30, Norwalk 31.

PEG o' My Heart (United Producing Co.): Kenora, Ont., Can., 29, Ft. William 30, 31, Port Arthur Feb. 1, 2, Sudbury 5.

PEG o' My Heart: Indianapolis 22-27.

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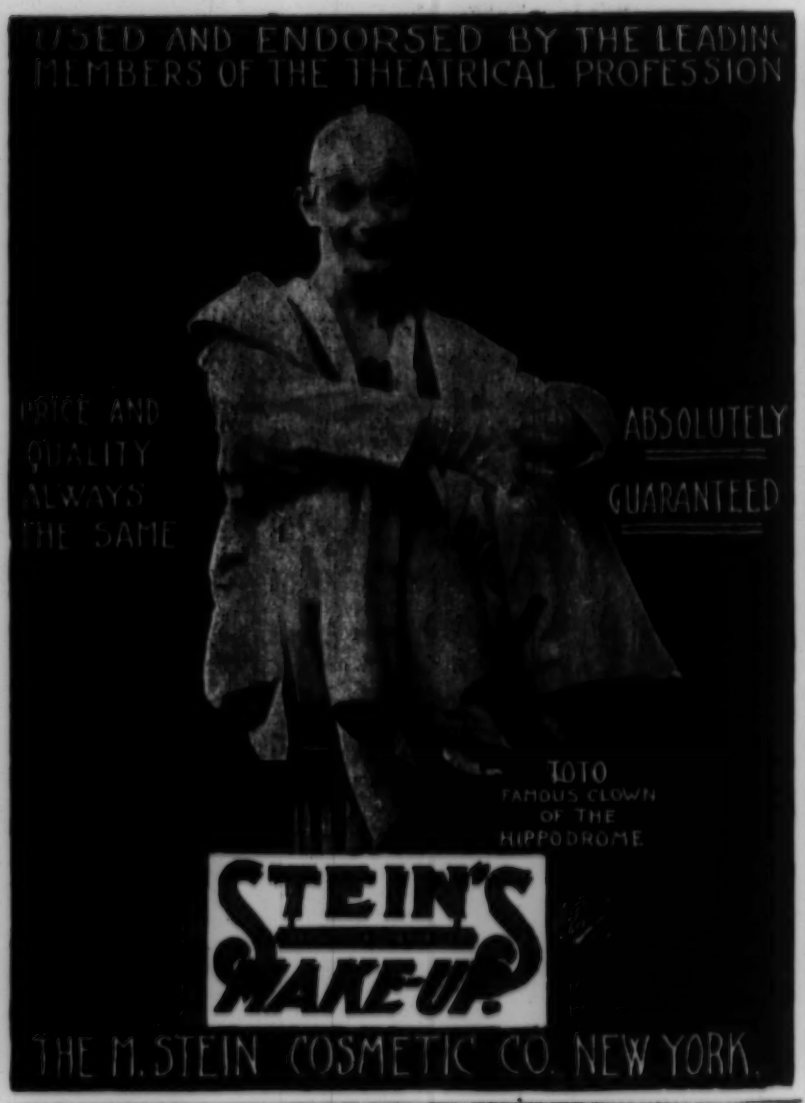

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PIERROT the Prodigal (Winthrop Ames and Walter Knight): N.Y.C. Sept. 6-Jan. 27.
POLLYANNA (Jos. Brooks and Geo. C. Tyler): Boston, Dec. 25—Jan. 27.
POTASH and Perlmutter in Society (A. H. Woods): Louisville, Ky., 22-27, Indianapolis 29-Feb. 3, St. Louis 4-10.
SEVEN Chances (David Belasco): B'klyn 22-27.
SERAMONDA (Julia Arthur): N.Y.C. 1—indef.
SKINNER, Otis (Chas. Frohman, Inc.): Ft. Wayne, Ind., 24, Indianapolis 25-27, Cleveland 29-Feb. 3.
STAHL, Rose (Chas. Frohman, Inc.): New Orleans 21-27, Beaumont, Tex. 29, Galveston 30, Houston 31, Austin Feb. 1, San Antonio 2, 3.
STARR, Frances (David Belasco): N.Y.C. Dec. 21—indef.
SUNNY South (J. C. Rockwell): Tomah, Wis., 24, Sparta 25, Viroqua 26, Galesville 27, Winona, Minn., 27.
TAILOR-MADE Man (Cohan and Harris): Buffalo 22-27.
TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.
THAT Other Woman: Kansas City 22-27.
13TH Chair (Wm. Harris): N.Y.C. Nov. 20—indef.
TREASURE Island (Chas. Hopkins): N.Y.C. Oct. 21-Jan. 27, B'klyn 29-Feb. 3.
TREE, Sir Herbert: Balto. 22-27, Phila. 29-Feb. 10.
TURN to the Right (Winchell Smith and John Golden): Chgo. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds (A. S. Stern and Co.): Ventura, Cal., 24, Santa Ana 25, San Diego 26-28.
UNCHASTENED Woman (Oliver Morosco): Boston 2—indef.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WANDERER, The (Wm. Elliott, F. Ray Comstock and Morris Gest): N.Y.C. 25—indef.
WARFIELD, David (David Belasco): N.Y.C. Oct. 10—indef.
WASHINGTON Square Players: Chgo. Dec. 18—indef.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WHEN a Girl Loves: Nashville, Tenn. 22-27.
WHICH One Shall I Marrrry? (Rowland and Howard, Inc.): Phila. 15-27.
YELLOW Jacket (Mr. and Mrs. Coburn): Nov. 9—indef.

PERMANENT STOCK

AKRON, O.: Music Hall.
ANDERSON, Ind.: Crystal.
BALTO.: Colonial.
BAY CITY, Mich.: Grotto.
BOSTON: Jewett.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
CLEVELAND: Duchess.
COLUMBUS, O.: Southern.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
EVERETT, Wash.: Broadway.
FAIRMONT, W. Va.: Hipp.
FARGO, N. D.: Orpheum.
GRAND RAPIDS, Mich.: Columbia.
GREEN BAY, Wis.: Bijou.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
KANKAKEE, Ill.: Majestic.
KANSAS CITY: Willis Wood.
LAFAYETTE, Ind.: Family.
LANCASTER, Pa.: Fulton.
LANSING, Mich.: Gladmer.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MANCHESTER, N. H.: Park.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MT. VERNON, N. Y.: New Bedford.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
NEW LONDON, Conn.: Playhouse.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OKLAHOMA CITY, Okla.: Overholser.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PHOENIX, Ariz.: Elks.
PITTSBURGH: Empire.
PORTLAND, Ore.: Baker.
PORTSMOUTH: Sun.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Wigwam.
SANTA CRUZ, Cal.: Jewell.
SANTA CRUZ, Cal.: Knight.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SIOUX CITY, Ia.: Princess.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
SPRINGFIELD, Mo.: Jefferson.
ST. JOSEUH, Mo.: Tootle.
ST. LOUIS: Park.
ST. LOUIS: Players.
ST. PAUL: Shubert.
UNION HILL, N. J.: Hudson.
VANCOUVER, B. C.: Empress.
WALTHAM, Mass.: Scenic.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
YONKERS, N. Y.: Warburton.

TRAVELING STOCK

CHICAGO (Chas. H. Rossham): Greenfield, Mass., 22-27.
DAVIS, Walter (Adam W. Friend): Girardville, Pa., 22-27, Emporium 29-Feb. 3.
HILLMAN Ideal: Jamestown, Kan., 22-24.
MERKLE-HARDER: Norwich, N. Y., 21-27, Rutland, Vt., 28-Feb. 7.
SHERMAN-KELLY: Wausau, Wis., 22-27.
WIGHT Brothers Theater Co.: Randolph, Neb., 22-27.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): Cinti. 22-27.
ALONE at Last (Messrs. Shubert): B'klyn 22-27.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): Phila., Dec. 25—indef.
BLUE Paradise (Messrs. Shubert): Omaha 25, 26.
BRINGING Up Father in Politics (Gus Hill): Chgo. 22-27.
CANARY Cottage (Oliver Morosco): Boston 8—indef.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. Nov. 6—indef.
COHAN Revue 1916 (Cohan and Harris): Boston 22—indef.
ELTINGE, Julian (A. H. Woods): Richmond, Va., 23, 24, Newport News 25, Norfolk 26, 27.
GUS Hill's Follies: St. Louis 22-27.
HANS and Fritz: Paterson, N. J., 22-27.
HAVE a Heart (Henry W. Savage): N.Y.C. 11—indef.
HEARTS of Erin (Joe Weber): Boston 15— indef.
HELD, Anna (Messrs. Shubert): N.Y.C. Nov. 29—indef.
HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—indef.
HIP, Hip, Hooray (Chas. Dillingham): Chgo. 23—indef.
HITCHCOCK, Raymond (Chas. Dillingham): Phila. 22—indef.
KATINKA (Arthur Hammerstein): Pittsburgh 22-27.
LITTLE Cafe (Philip H. Niven): Lynchburg, Va., 24, Raleigh, N. C., 25, Rocky Mount 26.
LOVE of Mike (Elizabeth Marbury and Lee Shubert): N.Y.C. 15—indef.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
MISS Springtime (Co. 2, Klaw and Erlanger): Boston 8—indef.
MONTGOMERY and Stone (Chas. Dillingham): Columbus, O., 22-27.
MUTT and Jeff's Wedding (Joe Pettingill): N.Y.C. 22-27.
MUTT and Jeff's Wedding: Birmingham, Ala., 22-27.
ONLY Girl (Joe Weber): Albany, N. Y., 22-24.
PASSING Show of 1916 (Messrs. Shubert): Toronto 22-27, Cleveland 29-Feb. 3.
POM-POM (Henry W. Savage): Holyoke, Mass., 24, Middletown, Conn., 25, Hartford 26, 27, Springfield, Mass., 28-30, Bridgeport, Conn., 31.
PRETTY Baby: Richmond, Va., 22-27.
ROBINSON Crusoe, Jr. (Messrs. Shubert): Chgo. Dec. 31—indef.
SIDNEY, George: Pittsburgh 22-27.
SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 20—indef.
SO Long Letty (Oliver Morosco): B'klyn 22-27.
SYBIL (Chas. Frohman, Inc.): Cleveland 22-27, Detroit 29-Feb. 3.
VERY Good Eddie (Marbury-Comstock): Phila.: 1—indef.
VERY Good Eddie (Marbury-Comstock): Cleveland 22-27.
WATCH Your Step: Vicksburg, Miss., 24, Meridian 25, Selma, Ala., 26, Birmingham 27.
WHEN Dreams Come True (Coutts and Tennis): Oil City, Pa., 27, Greenville 29, Sharon 30, East Liverpool, O., 31.
WILSON, Al. H. (Sidney R. Ellis): Syracuse, N. Y., 23, 24, Oswego 25, Rochester 26, 27, Geneva 29, Watertown 30, Ogdensburg 31, Malone Feb. 1, Plattsburg 2, Burlington 3, Barre, Vt., 5, St. Johnsbury 6, Sherbrooke, Que., Can., 7.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld, Jr.): Chgo. Dec. 24—indef.

MINSTRELS

FIELD, Al. G.: Schenectady, N. Y., 24, Troy 25, Albany 26, 27, Newburgh 29, Elizabeth, N. J., 30, Plainfield 31, Trenton Feb. 1, Wilmington, Del., 2, 3.
O'BRIEN, Neil (Oscar F. Hodge): New Orleans, La., 21-27.

MISCELLANEOUS

THURSTON the Magician (Jay Klink): Washington 22-27, Balto. 29-Feb. 3, Phila. 5-10.

LETTER LIST

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Ackerman, Virginia, Jean Adam, Grace Andrews, Maud Atkinson, Clara Atwood, Mrs. Dudley Ayers.
Bial, Vira, Lois Bolton, Pauline Boyle, Edith Bradford, Pauline Bradshaw, Mrs. Harry C. Browne, Ina Brooks, Lillian Brown, Edith Browning, Blanche Brunette, Mabel Buckingham.
Calaine, Nina, Miss Carothers, Kitty Chatham, Peggy Clark, Eloise May Clement, Doris Cliffe, Louise Closser, Dorothy Cummings.
Daly, Constance E., Violet de Chevier, Clia De Shoen, Lillian Dillworth, Janet Dunbar.
Egleston, Ann, Blanch Epley, Madeline Evans.
Fairbanks, Gladys, Hazel Flint, Ethel Forrest, Josephine L. Fox, Luiu Fralick, Adelaide French, Mariana French.
Goodhue, Caroline McLean, Maude Turner Gordon, Florence Green, Caroline Greenfield, Katherine Grey.
Hall, Albert J., Mrs., Mary Hall, Alma Harding, Doris Hardy, Marguerite Hardy, Florence Oliver Hart, Georgia Harvey, Annette Herbert, Mrs. John Hogarty, Mrs. Orrin Holland, Ruby Huffman.
Jarvis, William R., Mrs. Kallred, Katherine, Hope Kingdon, Maude Knowlton.
Landon, Charlotte, Mrs. Larry Leewood, Marie Leonhardt, Virginia Littie, Billy Long, Nonette Lyle, Jane Lowe, Macauley, Irene Alison McBain, Sydney Mason, Mrs. Charles Mason, Mary Leslie Mayo, June Moore.
Nose, Margaret Little.
Oldham, Allene, Isarel O'Madigan.
Preiss, S. E.
Rea, Isabel, Mildred Richardson, Audrey Ridgway, Florence Rittenhouse, Edwina Robbins.
Stamford, Frances, Lillian Sterling, Jane Stewart, May Stewart, Clara M. Swift, Templeton, Marie, Marie B. Tiffany, Zelle Tilbury.
Walker, Laura, Victoria Wallace, Georgia Willson, Alice Carson Wood, Mrs. Frank Woodbury Georgie Woodthorpe.
Zaremba, Carolyn.

MEN

Anderson, G., B. A. Audrey, Backus, Orrin, Homer Barton, George Beebe, Arthur T. Bell, Ted Bracket, Newton Brown, Harry Bulzer, Glenn A. Byers, Jack M. Byrnes.
Carl, E. P., Carle E. Carlton, John F. Carleton, Jimmie Carson, Joseph Carter, Monroe S. Cash, Bill Cawley, W. T. Clark, Dudley Clements, Henry Crossen.
Daniel, C. W., Mathias Drees, Jack Dunn, Earl Dwire, John T. Dwyer.
Flemming, Charles, Arthur Forrest.
Ganes, William, W. Gilbert, Robert Gouns, John Gordon, Barrett Greenwood, Daniel Guay, Malcolm Gunn.
Henderson, Albert, H. Orris Holland, Charles Horn, Albert Hanson.
Jennings, N. V.
Keffer, Charles, Ralph Keller, Bryce Kennedy, Mr. and Mrs. Charles Ram Kennedy, John H. Kohler, Lee Kohlmar.
La Mar, Benson, Leon and Company, T. E. Le Tendre, McSorley, Jack, Tom Magrane, Ralph C. Mather, Homer Mills, Ralph Morgan.
Navarro, Ralph.
Ortman, Sam.
Paul, L., David Peyser, M. Phillips.
Reynolds, W. H., Thomas W. Ross.
St. Vrain, J. R., Harold Salter, Thomas Seigrist, Joseph Sheehan, Page Spencer, Jack Squires, Harry Stacy, Karl Stall, F. Sterns, Van Stewart, Thomas Swenn.
Turner, Charles Sugar, Underwood, Frank L.
Von Mitsell, Max.
Walburn, Raymond, Al Walters, W. E. Warden, George A. Weller, Charles A. Whalen, Fred White, F. R. Williamson, Harry A. Wilson.

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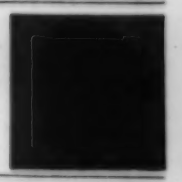

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MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1908

ELSEWHERE on this page will be found THE MIRROR'S "platform" for the present year as regards motion pictures, so that it is unnecessary to devote further space in this, the annual number, to outlining the policies to be pursued. It may not be amiss, however, to call attention to the contents of the motion picture section of the present issue, which, we believe, indicate the paramount idea we have in mind—that of making THE MIRROR *valuable*, as well as interesting. The views of the men who to-day represent the sinews of the great film industry can not fail to be of value to every person who is at all concerned in making, distributing or exhibiting motion pictures. Virtually all are represented—those who are not, so far as we are aware, were not overlooked, but for various reasons were unable to contribute their expressions to the "Symposium."

The other articles, for the most part, partake of this practical nature, but comparatively small space being devoted to matter which is merely entertaining.

We believe this number of THE MIRROR will be worth preserving after having been read carefully; it constitutes a milepost in the forward journey of the amusement business. The problems of to-day may be solved to-morrow; but it will be interesting to recall what has been done, even in after years.

THE MIRROR will continue to fill a niche of its own in the film industry as it has done in the past. It seeks above all to serve its readers—many of whom are exhibitors—in a really practical way. That, indeed, is its function to the fulfillment of which every effort is being applied. For the encouragement and support accorded us sincere appreciation is felt, which can best be expressed by even greater efforts in the direction of *practical service*.

"It is, of course, much easier to establish a routine method of running a theater, for instance, and conforming with it on a stereotyped schedule, than to hang around the lobby straining one's ears for criticisms of a new idea; but the man of ideas stands a better chance of retiring from business at an early age than the plodder who lives from hand to mouth, 'playing safe with his investment.'"—The Triangle.

RICHARD HENRY LITTLE, writing in the Chicago *Herald* good naturedly satirizes the critics of motion pictures in comparing them to critics of the drama. He indicates that because the films are comparatively in their infancy they must be fed on pap, while the drama, being "a sturdy old oak" may be treated with impunity. Mr. Little may have his quiet little laugh all to himself—or indeed, others may laugh at him, if not with him—but just the same we are not going to agree with him. Certainly we refuse to countenance his description of the respective characteristics of the critics, as follows:

"Dramatic critics smoke pipes and swear as they write; movie critics chew gum and say, 'Oh, chocolate drops!"

We shall attempt no answer, but earnestly solicit the appearance of Mr. Little in a New York projection room, the first time he is in town. If he doesn't—to employ one of his own clever phrases—leap from the chair and kick the office boy, when he gets back to the Windy City, it will be our treat.

"We must always judge an art by its best examples, not by its worst, not even its second best."—Alla Nazimova.

FOUR MILITANT FILM SPECTACLES OF 1916

"INTOLERANCE"—D. W. Griffith; "CIVILIZATION"—Thomas H. Ince; "JOAN THE WOMAN"—De Mille; "WAR BRIDES"—Brenon-Selznick.

THE MIRROR'S FILM PLATFORM FOR 1917

THAT this is to be a year of big things in the motion picture industry is virtually a foregone conclusion, and now, at its outset, THE NEW YORK DRAMATIC MIRROR wishes to make clear the platform upon which its policies regarding the films is erected:

THE MIRROR believes in and will steadfastly advocate:

Clean motion pictures; pictures which may be witnessed by young and old without harmful effect upon the mind or morals.

Artistic pictures—but not those in which art predominates to such an extent that it renders ineffective the story and the continuity thereof.

Pictures in which the unpleasant, morbid and suggestive are eliminated and which have a distinctly elevating tone and influence.

Co-operation, rather than competition, especially of the cold-blooded type, in the making and distributing of motion pictures.

Honesty in the exploitation of pictures, as opposed to absurdly flamboyant methods and deliberate exaggeration in advertising and publicity.

Honest criticisms of motion pictures; criticisms which are constructive and helpful to producers and exhibitors as well as to patrons of the photoplay.

Organization to combat unfair and absurd legislation against the films, but not to encourage closed-corporation methods.

A Spirit of Fairness in all dealings with the Exhibitor at all times; a thorough recognition of his importance in the great and growing Industry.

FINALLY, THE MIRROR believes in the honesty of purpose and the fair-mindedness of those engaged in the film business and offers the support of its pages to all laudable enterprises in this industry, backed by a record of many years during which it has established itself as a constructive periodical which has consistently advocated high-class entertainment for stage and screen.

AS an example of the value of motion pictures as a means of preserving for posterity the characteristics of persons of prominence and importance in public life, may be noted the Buffalo Bill films which were secured by a prominent company. It is a satisfaction to know that this remarkable figure in American history, the idol of the youth of several generations, has been perpetuated upon the screen. Incidentally it is a tribute to the enterprise and good judgment of the company.

ADAM HULL SHIRK.

1916 - The MOTION PICTURE - 1917
A SYMPOSIUM

(The following articles written for THE MIRROR *by prominent men in the film industry, are given as expressions of the personal views of the writers. It does not necessarily follow that they are an expression of the views of* THE MIRROR, *which, however, believes that it is important that the public should know the ideas of those who are responsible for the production and distribution of the motion pictures to-day.)*

BETTER PHOTOPLAYS INEVITABLE IN 1917, SAYS ADOLPH ZUKOR

Trite though the declaration may seem, we are going to have better photoplays in 1917 than we have had during the past. There are several considerations which lead me to believe so—the fact that we have completed the weeding out process in determining just what stage stars are really suited to the peculiar requirements of the screen; that fiction writers and dramatists are turning their attention more and more closely to the study of the problem of photoplay writing, and in the case of the Famous Players-Lasky combination, that the absorption of the Paramount Pictures Corporation shortens the avenue between producers and exhibitors, thus insuring the fact that the productions of these companies will be even more exact reflections of the requirements of the exhibitors.

Never was it truer that the previous years have been merely a preparation for the years to come than it is in this great business of ours. It has been a terrific maelstrom in which errors have spelt the loss of thousands of dollars. Out of it all I think we are beginning to whip the semblance of order and the path unquestionably lies along the road of better productions.

It was inevitable that there should be many failures, because of the gigantic scale on which everything has been done ever since the motion picture business sprang into existence. But the failures and the fly-by-nights are becoming less and less numerous as the percentage of error naturally decreases with the increase of painful experience.

We are coming to a point now where stage stars with several years of experience before the camera are going to appear in productions which are prepared for them by the best writers in the country who have, in turn, been working side by side with the director and the camera man in their determination to master the requirements of the studio and of the screen. With the dawning of this era it is inevitable that we should have better photoplays.

So far as the Famous Players-Lasky Corporation is concerned, the advantages which have been derived from the combination of resources is already apparent when one contemplates our very recent productions "Oliver Twist" and "Snow White" in which Marie Doro and Marguerite Clark starred respectively. They are examples of the degree of excellence which we are planning to instill into our productions for the Paramount Program during the coming year.

Adolph Zukor

PRESIDENT FAMOUS PLAYERS-LASKY CORPORATION.

OPEN BOOKING CERTAIN L. J. SELZNICK BELIEVES

"I look forward to the coming year with absolute confidence that it will mark the complete downfall of the program system of motion picture productions. The past year has been chiefly notable for the fact that during its course the biggest exhibitors and exchange men have come to realize the benefits of the open booking plan as against the program and another twelve months will see the complete victory for the new order. It means the establishment of a general open market in which the exhibitor can choose his big money-making productions without being shackled by contracts which force him to play pictures he does not want.

1, John R. Freuler; 2, J. Stuart Blackton; 3, Richard A. Rowland; 4, Jesse L. Lasky; 5, Adolph Zukor; 6, Hiram Abrams; 7, William N. Selig; 8, George K. Spoor.

"When I severed connection with the program system last February and announced the organization of the Clara Kimball Young Film Corporation to present Miss Young in eight big pictures a year on the open market, the ever-ready critics and wiseacres shook their heads and prophesied speedy failure. I was assailed on all sides as 'a menace to the industry.' I was like a preacher establishing a new church and preaching to empty pews. In less than a year my church is full, with a congregation of the biggest exhibitors in the country and a vestry of the most important exchange men in every great city.

"Open booking is the only means of readjusting the overproduction of features—which is the real 'menace to the industry.' It gives the exhibitor his freedom in the selection of the pictures he knows his patrons want, and would force the producers to put their best efforts into each individual production.

"The doom of the program system is close at hand. The handwriting is on the wall for all to read, and 1917 will see a complete vindication of my policies and their followers."

Jos. Schenck

PRESIDENT SELZNICK ENTERPRISES.

DEMAND FOR FIVE-REELERS WILL CONTINUE IN 1917 IS OPINION OF J. A. BERST

Looking forward to the year 1917 I can see no change in the demand now existing for five-reel feature pictures produced from stories by the best authors, with stars of recognized merit and drawing value in the casts, and with high class production. It was because of my recognition of this demand that early in the Fall I decided to increase the number of our Gold Rooster Plays from one a month to one a week. I feel that while the time may possibly come when three- and four-reel pictures will be in demand, yet five-reel features of the best quality will always have the call.

I do think, however, that first class comedies will come into their own, and with that in view, I have made arrangements with the Rolin Film Company, who make our "Luke" comedies, to furnish us with two-reel comedies, using the well-known "Luke" cast. I am convinced that two-reel comedies of the high quality of these "Luke" comedies, properly played up by the exhibitor, will possess a drawing power comparable to that of a feature.

I believe that the so-called "vampire" picture is a thing of the past. We have not been putting any on our program and I believe that public sentiment is against them. The success of the "Little Mary Sunshine" pictures and the Gladys Hulette pictures proves to me that the public wants pictures that every member of the family can see and that have a pronounced influence for good.

I am much pleased with the business done by us in 1916. I confidently expect even better things in 1917.

J. A. Berst

Vice Pres. & Gen. Mgr.
PATHE EXCHANGE, INC.

THE GREAT IMPORTANCE OF EXHIBITOR IS EMPHASIZED BY SAMUEL GOLDFISH

The Goldwyn Pictures Corporation is to be not an individual, but a collective expression of taste, opinions and principles in the making of motion pictures. It will represent the unification of a skilled and talented group of men and women, managers, producers, authors, directors and the most important stars in the presentation of a better and higher type of photographic dramas.

Goldwyn Pictures believes that the quality of pictures, the dramatic values and the entire product has been weakened by the application of the cut-to-measure principle, the figured-out-in-advance cost systems and the determination in advance that pictures must be made inside of fixed financial limitations.

LITTLE TALKS BY BIG MEN IN THE FILM INDUSTRY

That is not what our organization considers the proper method of production. We intend to make pictures at whatever cost the picture itself demands —intelligent, thorough, refined productions instead of mere factory productions.

In the year ahead of us, and the years still farther ahead, we foresee a new relation to be established between the producers of pictures and the men who exhibit them to the public—the exhibitors.

It amazes us to observe the utter contempt and disregard in which so many producers seem to hold the men who buy, or rent and display the producers' product to the public. The individual exhibitor is the retailer of our product. He stakes a heavy personal investment upon productions selected and made by others and his own suggestions and thoughts are treated with scorn and derision. That has been the past and is the present method of operation.

And, it is an amazing and indefensible method. In the Goldwyn Pictures Corporation we hope to establish a new contact with the exhibitors of America. We want their opinions, their advice and their fullest assistance in the selection, shaping and presentation of the pictures we are to make. To make our position even clearer, we would not fly in the face of exhibitor's opinions and make pictures which they felt definitely certain they could not sell to the public at a profit to themselves.

We will not be alone in building up this new relation with the exhibitors of the nation. It is, both in theory and fact, a sound and proper position to take and no one can hope to remain in sole possession of a correct principle.

Goldwyn Pictures expects to be worth while, uplifting and permanent factor in the production of motion picture features and likewise intends to create a new mechanism that will be of vast service and benefit to the industry.

Samuel Goldfish

PRESIDENT GOLDWYN PICTURES CORPORATION.

INDUSTRY ON SOUND BASIS, SAYS JOHN R. FREULER

The last year was one of upheavals, readjustments and regroupings—a process of clarification that bodes much good for the future of the motion-picture industry.

The unfit, the unable, the purely speculative elements have been largely eliminated. The coming twelve months are almost certain to witness the eradication of those elements which remain to the detriment of sound business operation.

The solid basis of motion-picture enterprise will remain and substantial interests imposed upon this basis will go forward toward success building upon a sound sub-structure.

Speaking by and large, I think it may be said that the motion-picture producers of this country are to be congratulated on very apparent progress made during the last year toward realization of those ideals toward which most of us have been striving. We are turning into the home stretch financially, industrially, artisticallly, educationally.

We have placed an industry involving the use of stupendous capital on a sound basis. The uncertainties and waverings of 1915 have vanished. The photoplay industry has been reborn.

So far as the Mutual Film Corporation is concerned, our contracts with famous stars of recent signing, speak for themselves—they indicate what is meant by the now well recognized slogan, "Only Big Stars for Mutual." The first gun in this campaign was the signing of Charlie Chaplin's contract calling for $670,000 a year salary. The recent contracts with Nance O'Neil and Marjorie Rambeau are other important evidences of our design.

Certainly one of the most important developments of the year was a definite awakening of press and public to the real meaning of motion-picture censorship. It is now definitely and generally admitted that the pretensions of censorship violate the principal of a free press, and this the public appears to have rather tardily comprehended.

It would be impossible in a review of the year's productions to withold reference to D. W. Griffith's great spectacle, "Intolerance," which in itself indicates the general trend toward big things for the future, especially with regard to such plays as Mrs. Linda A. Griffith's extraordinary sociological play, "Charity?"

An important evolution of 1915-16 was, of course, the formation and final dissolution of the Motion Picture Board of Trade of America, an organization of motion-picture distributors and managers that attempted also to include the motion-picture exhibitor. Its failure and ultimate dissolution were due to serious error of an administrative sort which need not be dealt with here. The ends to which this organization was working are now likely to be achieved by the National Association of the Motion Picture Industry which, with its Chicago advisory committee, as well as its elaborate plan for adequate representation of the exhibitor, is well qualified.

1, Lewis J. Selznick; 2, Samuel Goldfish (C. Underwood and Underwood); 3, William L. Sherrill; 4, W. W. Hodkinson; 5, Walter E. Greene; 6, J. A. Berst; 7, William L. Sherry; 8, W. E. Shallenberger.

Dissolution of the Motion Picture Patents Company, which converted a corpse into a ghost and wiped out of legal existence an ancient incubus, need but be mentioned in passing.

I look for the standardization of motion-picture houses as an important development of the future. By this I mean the erection of houses of certain capacity and pretensions to comfort on given circuits, which will tend to the production of more pretentious picture spectacles which may be routed through them. With such routes open to them, manufacturers of expensive spectacles will be able to launch their enterprises with a fair idea of the box-office possibilities.

Among the more important developments of the future must be a more accurate basis of film rental which may be expected to grow out of film experience. The time is certainly coming when the rental price of a film to the exhibitor will be based more on the seating capacity of his house and the real value of the film to him, rather than upon any arbitrary plan of release date value such as now generally obtains. Of course this condition is nobody's fault in particular. It represents one of those survivals of evil practice born of inexperience and permitted to hamper operation because of the ogre, precedent, which fastens its tentacles on any business unless closely watched and pried loose once in a while.

In conclusion, I may say, the motion-picture industry, having passed through its Slough of Despond, and having achieved at least some practical degree of standardization, is now approaching a point where it can call to its service the great sums of capital essential to its development on a basis commensurate with its opportunities.

John A. Freuler

PRESIDENT MUTUAL FILM CORPORATION.

PUBLIC DEMANDS BEST IN MOTION PICTURES SAYS WALTER E. GREENE

Believing as we do that the Artcraft Pictures Corporation was organized with ideal and optimistic expectations for the bigger and better motion pictures of the future, we can but feel confident that the present year is to be the greatest, both in artistic accomplishment and in business and executive handling, this wonderful art-industry of which we are a part, has ever known.

There is no mistaking of the public appreciation of the best in motion pictures. It is now a demand. It is my idea that we who guide our producing and distributing endeavors along the line of an ideal, welcome this most heartily. We felt that the art in the motion picture industry would ever hold its own. The public demand for only the best has proved this.

Confident in this belief, we look to the New Year as the greatest epoch-making period of motion picture history. We are going to be a part, a big part, of all this. Believing in our plans and backing all of our announcements for the future with fact and resource, we know that we are coming to the exhibitor and the public with the greatest array of screen attractions yet presented, and these handled on a fair and equitable basis of distribution that has not been equalled.

So it is our belief that the producer and distributor who has realized this can but look to the present year and in other years to come, with satisfaction and cheerfulness, being content to be a part in an endeavor that is doing so much to make the world happier and brigher, and which now guided with a fuller understanding, knowing no bounds for its future growth.

Walter E. Greene

PRESIDENT, ARTCRAFT PICTURES CORPORATION.

"The Moton Picture business has grown so rapidly that while yesterday it ranked fifth in America, there is very good reason to feel that today it stands third, with only Agriculture and Transportation surpassing it in volume of business. There are probably 1,000,000 people directly employed in it, and the pictures are viewed by an average of probably 20,000,000 people daily."—Wm. M. Seabury, General Counsel, National Association.

1916—THE MOTION PICTURE—1917——A SYMPOSIUM

FUTURE OF FILMS LIES IN HANDS OF THE PRESENT DECLARES W. W. HODKINSON

The public is coming to recognize each year more clearly that the motion picture has possibilities far greater than the single factor of mere amusement. It is awakening to the knowledge that the motion picture has become a vital and integral part of the daily life of the people, and that it is quite possible for it to reach the point where it will wield an influence of greater significance than even that highest development of journalism, the American daily newspaper.

It is nearly sixty years since Charles Dickens discovered the corrective possibilities of the novel in handling social abuses, and we have come to the point where the motion picture is beginning to take its place as a far more potent influence to the same end. What the future may hold in this direction may only be guessed at, but that medium which will speak to millions where the printed page speaks to thousands is a force to be reckoned with in the world's affairs.

There are at present three factors in getting the motion picture to the eye of the public, and each of these must recognize its responsibility in raising the whole motion picture standard. The exhibitor is the direct contact with the public, and it is for him to realize that he must adequately present the product the distributor brings to his door. His work must be the creation of the proper environment, and the production of atmosphere that will fitly set forth the picture. The distributing organizations are improving their methods to the point where they are beginning to recognize that they must render positively efficient service if they are to survive; that they must make success possible for the exhibitor if they are to reap their own reward, while the producer must learn that he cannot neglect to keep his finger on the public pulse and strive constantly to improve, not necessarily the cost of his productions, but their quality and moral influence.

In an industry that is forging ahead so rapidly as this it is principles alone that can remain permanent, and the methods that must change to meet the varying conditions that will arise. The men and women doing their part to erect this vast structure will sooner or later realize that they are but the artisans, and that the great building itself is that which will grow greater and will endure. The future of the motion picture industry lies largely in the hands of the present; it may be moulded and directed, but it cannot be positively controlled, for it is a social force and not a medium.

WILLIAM W. HODKINSON,
PRESIDENT TRIANGLE DISTRIBUTING CORP.

WILLIAM L. SHERRILL GIVES PITHY SUMMARY OF PROGRESS

The past year has seen greater ethical and technical progress in the motion picture industry than might be credited to any one year before, with the inception of 1916. A pithy summary of this progress might be set forth in the following language.

Plays of sex appeal met with a passing popularity, but are now generally condemned by the photoplay-going public.

Subtle themes in photodrama have been welcomed and the public educated away from the obvious toward the more refined and complex situations and such dramatic construction, that with respect to the legitimate stage has placed Shakespeare in the foremost ranks of dramatists. A popular demand seems to have arisen during the past year for the visualization of works that are the product of our great literary minds. In short, the public ideal has been lifted far and above the low level which the wonders of cinematography in the first stages of the art precluded the public from viewing in any sense, other than as a novelty.

The public expects, as a matter of course, perfect photography and continuity, consistent settings and perfection in detail.

And yet, the limitations or the scope of the future is not within a definite understanding, at this time. I vouchsafe the statement, to paraphrase Hamlet's famed epigram, "There will be more things done in the coming year than are dreamt of in the philosophy of mankind." We may confidently expect the screening of works of pure philosophy of fiction, yet involving truths of science and the arts of a perfection in color-photography when all the colors of the spectrum might be flashed upon the screen, when the greatest of authors themselves will write solely for the screen and above all, when the artists of the legitimate stage, who, up to now, have studiously avoided the lure of the screen, will bow to the public clamor and demand.

This prognostication may appear as a chimera but, from my viewpoint, in motion pictures, nothing is impossible.

My institution, being ever a progressive one, must follow the lines which a broad policy, based upon progress, will dictate and I have closed the year 1916 with "The Witching Hour," a play heretofore tabooed by other producing companies because of it appearing to "shoot over" the heads of the average audience.

It is not wise policy for a producer to have an eye to the lower level, but rather should he seek to educate the public to higher standards, and the Frohman Amusement Corporation is laying pretentious plans for photoplay attractions involving unusual themes and constructed with an eye to the best that the art can produce.

The word "feature" as applied to photoplays, has been much abused, and has come into disrepute. Nowadays, anything in five reels, regardless of its calibre, is styled a "feature" and, assuming that my productions in the future will measure up to the description, I shall class them as "superfeatures," which appears to be about the only word left to do justice to a photoplay of the highest order.

PRESIDENT FROHMAN AMUSEMENT CORP.

CONTINUED ADVANCEMENT IS CERTAIN TO BE EXPERIENCED SAYS GEORGE K. SPOOR

Although many readjustments have been accomplished of history-making effect on the trade, the year 1916 has been profitable—to the extent of what now constitutes profit in the motion picture business. Continued advancement is certain to be experienced in 1917 and I am willing to predict that one year from now our retrospective gaze will picture a period of sterling accomplishment.

The many changes of the past year have resulted in progress—not chaos. By them new ideas have been found, promptly put into effect and the public benefited. Progress has been marked by the honest effort of film producers to improve their product.

One great feature of the industry in the past year has been the ascendency of the commercial film. There is hardly a great manufacturer in the country who does not recognize the value of the screen for instructing employes and acquainting customers with his product.

I hope that the present year will see some consistency in censorship and the overruling of decisions against Sunday motion pictures. The public may rest assured the industry will maintain its pledge for pictures of increasing quality.

GEO. K. SPOOR,
PRESIDENT OF ESSANAY FILM MFG. CO.

W. E. SHALLENBERGER SAYS BIG STORY IS THE THING

The gigantic strides of the motion-picture industry for the year 1916 have been in the direction of superior production. The perfection of the motion-picture art has undoubtedly reached its pinnacle, particularly in point of photographic effect.

The greatest strides have been made in camera development by means of which the artistic end of the business has been improved. Light effects, scenic wonders, and dramatic direction have placed the picture in the enviable position which it occupies.

My prophecy for the year 1917 is that I believe the development will take the trend of the speaking stage. In other words, I think that the manufacturers of pictures will devote more time and energy toward the big story by the big author handled in a dramatic way. The field of great writers has hardly been touched upon, and there is a raft of good material which will be forthcoming when the producer realizes the value of the play.

1917 will see a marked improvement in picture production because manufacturers will see the necessity of paying known writers of marked ability the prices they demand. Writers who have made their living through the mediums of books and magazines will devote their time to photoplay productions when the remuneration becomes equitable. Gradually this condition is taking place, and authors of the type of Hall Caine, Robert Hichens and Mary Roberts Rinehart will devote their energies toward the field of motion pictures rather than the magazine or book.

The past year has proved that the picture industry has passed the embryonic stages and has entered the field of hig business. To maintain this position it must employ the greatest literary brains, as this is the only end which has been neglected.

PRESIDENT ARROW FILM CORP.

ELABORATE PLANS FOR 1917, HIRAM ABRAMS DECLARES

The accomplishments of Paramount Pictures Corporation during 1916 far exceeded our expectations. The plans for 1917 are more elaborate, far more efficient and thorough than ever before. Our accomplishments have been great because our first thought has been the exhibitor, to whom we have given our sincere and absolute co-operation in every phase of his business, giving him exclusive territory through which we have attained and maintained his confidence, while the productions he has been given have been better pictures for better theaters and a better public. Our future efforts will naturally be based upon these same principles in a far more elaborate way.

There is every reason in the world for Paramount to be justly proud of the productions of Famous Players, Lasky, Morosco and Pallas, which it distributes, together with the short-reel features it has added during the past year. We are proud of them because of the wonderful record they made in the advancement of the motion-picture art during 1916. Pictures we distributed in the beginning of the year were of the highest quality, but they became better and better as the year grew older until we ourselves wondered whether there would ever come a limit to photoplay perfection.

Take, as a matter of comparison, the record for the past ten years of a few theatrical producers and figure the number of successes they have produced. The average has been two each year and the majority have had fewer that have continually played to standing room on Broadway and the largest theaters in the country, as has been the case in Paramount Pictures. Paramount's producers have made 104 "standing-room only" productions in the past year. Is there any wonder why we are justly proud of our productions?

With these productions in hand our first thought has been the exhibitor, because without the exhibitor all our efforts would be wasted; because we have selected the lowest cost selling plan to

LITTLE TALKS BY BIG MEN IN THE FILM INDUSTRY

keep the price down to such a figure that the smallest town in the country and the smallest neighborhood theater could play the same pictures that were shown in the largest and most beautiful theaters in the States; because we have given every exhibitor an absolute protective territory in which his price has been in equity with the size of his community and the size of his theater; because we have brought the greatest stars on earth into our pictures to attract for the exhibitor the better class of people and have provided for him a given number of consistently high-grade pictures each week that have assured him of permanent future products of real merit; because we have been guided by his judgment relative to what the public desired.

During the latter part of the year 1916, Paramount, through its exchanges, went a step further than any other company in the industry in its exhibitors' co-operative service in that they distributed over $200,000 worth of accessories of every description to help the exhibitor to present to the public in a quality manner the productions they were distributing. In every exchange there was established Publicity and Exhibitor's Aids Departments to carry out the gigantic plans that had been made and from every section of the country thousands of congratulatory letters have been sent to us because of this move.

The one most important accomplishment of the motion picture industry during 1916 has been the absolute recognition of the many millions of people who attend motion pictures, of the fact that the photoplay theater is the established institution of recreation, amusement and education.

This has been accomplished by overcoming a myriad of difficulties in production and the perfection of the means of distribution, the distributor rendering a proper service to exhibitors and providing a means of presenting better pictures in better theaters for the better-class public.

The task for the producer and the distributor has been a very interesting and agreeable one, but not easy. All have worked exceeding hard and their reward now comes in the absolute knowledge that they have established the photoplay as a great factor; a factor that has body, that has weight, that has strength and which has become an amusement university, a university where industry, manners, charity, politics or any of the great humanities of life can be portrayed. Its worthy teachings have been given in such a pleasing form that the audiences,—the university pupils,—never for a single instance realized that they were being taught; they only knew that they were entertained and amused.

And this has been accomplished in a remarkably short period of time. The art of printing, which was heralded as one of the greatest of arts, took 200 years to perfect. Motion pictures are less than twenty years old, while feature pictures are less than ten years of age. The rapidity of accomplishment in motion pictures has never been attained by any art in the history of the world.

The future? Who knows?

The greatest hope of the motion picture theater rests with the people. It makes no difference how you approach the subject the public is always concerned and very largely determines, through public opinion, future tendencies.

The future pictures will be of action to move people; being pictures of life in terms of life and which will appeal to life in matters with which life is concerned, echoing fundamental principles of life and dealing with the vital energies which surge through men's blood.

Adolph Zukor

PRESIDENT PARAMOUNT PICTURES.

RICHARD A. ROWLAND TRIES GUESSING THE MOTION PICTURE BUSINESS

Great as it is, magnificent as are its investments, the motion picture industry or art to-day is in the middle of the River of Doubt and there's a heavy fog hanging over the river.

We have no prophets who speak by the book. Those who say most seem, in the light of recent motion picture history, to be the bad guessers. We are treated continually to solutions of motion picture problems, but they seem to emanate from those whose experiences have failed to net their stockholders a return on the investment or add to them more prestige and standing as successful picture men.

The only silence in the motion picture business is on the screen. The rest of it is rich conversation, promises and prophecies, but they don't seem to solve anything or settle anything. Seeking the light I read a multitude of interviews and at the end of each I am almost impatient with the dreams—shall I say publicity dreams—of which they are made up.

Please understand me. I have no desire to indulge in personalities nor do I wish to criticize those who seek publicity for their pictures or their organizations. But I believe the eternal grind of empty conversation results in nothing of value to the industry. It helps neither exhibitor, distributor nor manufacturer.

In motion pictures interviews spring eternal from the human chest. They would be offended if they would shed light on the problems we all of us have to meet.

Cutting aside the brushword of fancy, let's see if we can get down to some of the facts.

We can all agree on one proposition. This is, that motion pictures will have to be made to supply the public demand. Just what form they will take, just how long they will have to be, just how many the market is to require are all matters of guesswork. No man in the industry, and I make no exceptions, can speak with knowledge or authority on these things. The best we all can do is to guess. It may be my guess and the guess of my associates that the feature program supplemented with short reel novelties will continue to solve the exhibitors' problem. But I insist that we are guessing as well as we can guess and nothing more.

One other thing seems certain. No manufacturer can survive if he has to put his middle grade pictures on the shelf. He must get some return from some source for every picture. The costs of the business are such that this is a necessity. If the most of his pictures are satisfactory and a fair percentage of them very good, this is all that can be required of him under present and, I believe, under future conditions. The manufacturer who keeps on turning out the better pictures, the pictures of box-office appeal, which at the same time are clean pictures, is the manufacturer who is to survive in this struggle of the survival of the fittest.

My idea and the idea of my associates is that we shall keep ourselves prepared for anything the market, otherwise the public, may demand. All of our problems will be settled by the public. What the public wants it is bound to have, and the manufacturer or exhibitor who seeks to force the public to take what it does not want is merely a poor business man. Our guess based on our experience is that the present demand is for great big appealing stories told simply and plainly with an eye for good photography as well as good acting and a star to top the bill. They may be three, they may be four or five or more reels long, but they must be clean, strong pictures or they must be clean, pleasant pictures with plenty of sunshine in the plot.

There is a field also for special pictures of greater length if they are really special pictures and not padded footage.

As far as we are concerned, we shall make it our business to keep our organization so elastic that we shall be in a position to respond quickly to popular demand. Proceeding on the idea that there must be pictures and that the public is the judge, the rest of the problem is a matter of detail and performance. But I want to repeat that the guessing contest is still on, that the man who guesses wrong is going to lose, and the man who guesses right is going to win.

I believe that a plain, frank recognition of the real facts will not harm the industry nor any one in it. If we continue to feed on the foolish prophecies we shall all be the worse for it.

To conclude, I may be permitted to hazard a guess which comes from a recent visit I made to a number of theaters during the holidays. My guess is, that the four-reel picture is to form the backbone of the standardization of the industry. Think it over.

Richard A. Rowland

PRESIDENT METRO PICTURES CORPORATION.

CO-OPERATION MOST NEEDED SAYS H. H. HORKHEIMER

There is no secret, among those in touch with it, that confusion prevails in the motion picture industry.

But why?

Quiz a dozen persons active in a dozen different ends of the business and you will get a dozen different reasons. In each one there will probably be some truth; yet, it is doubtful if the entire lot lumped will sum up the situation intelligently.

Personally, I do not believe that any one person has a big enough grasp of the film game—I call it a "game" advisedly for, up-to-date, the best any of us has done is to play at picture making—to enable him to analyze the situation adequately.

I say this because cinematography is too young to have developed any very definite tendencies, as yet. Down to the present, producers have been doing little more than experiment—feeling their way, as it were.

We seem to be just beginning to learn how to lisp in this new mode of expression. Although picture-talk isn't new, cinematography is. When a baby learns to talk, it begins by repeating what others say. In a similar manner, film-play makers have done little more than reproduce before the camera what has been done time and again in other ways—on the stage, the printed page, etc.

Of course, I realize that a few men have endeavored to strike out along new lines; but so far, their efforts have resulted in little more than trail-breaking. True, they seem to be getting along; but it is too soon to determine if we are headed in the right direction cinematographically—that is making the best use of our tools and materials.

In my discussion of motion picture expression, I refer to the photoplay. This form of story-telling is scarcely twenty-five years old. Can you imagine the state of development of poesy a quarter century after the first attempt to express thought in rhythmic language? Or consider the drama! As we know it, about four thousand years have been devoted to its perfection.

But to get down to brass tacks, as to what ails the motion picture! Thomas A. Edison diagnosed the trouble recently as principally a lack of teamwork among picture makers. I am inclined to believe that he came pretty near the truth. Things seem to be at "sixes and sevens," with no well defined line along which the producers as an aggregate body are working.

Because of the youth of the business, those in it seem unable to find a common ground. It took the shoe manufacturers and the sugar people a long time to get together. But they found out in the end that they must—or go under.

This sums up the most vital problem confronting the motion picture industry to-day, as I see it. Team-work, co-operation, that *is* what we need most. The other ailments are all offshoots of this. So far as costly productions, over-paid stars and poor stories are concerned, they can all be handled, if the producers will only get together and regulate the supply to conform more nearly to the demand. I do not mean that a monopoly should be organized. I simply advocate a reasonable working understanding which will let everyone in the industry live and prosper, to the end that the screen's best interests be conserved.

In the last analysis, there is nothing wrong with the motion picture. It is here to stay as a form of amusement and is bound to progress.

H. H. HORKHEIMER,

PRESIDENT AND GENERAL MANAGER BALBOA COMPANY.

COMMERCIAL ORGANIZATION IN THE MOTION PICTURE INDUSTRY

By Frederick H. Elliott, Executive Secretary National Association

That the value of commercial organization is appreciated in the motion picture industry is evidenced quite overwhelmingly, to my mind, by the whole-hearted support given the National Association by the big men who are behind it.

The idea of commercial organization is new—even newer than the motion picture business. It has been taken up by the industries of the country one after the other, because its results have been spread abroad and other industries have decided that they must get in on the good things that follow united effort. The idea is essentially American, and is the mighty force that is doing the work which, a few years ago, it seemed that only "trusts" could do. Commercial organization has given the industries of the country all the advantages of co-operation and the interchange of ideas and the settling of differences with none of the drawbacks of actual "trusts."

In the motion picture business, the organization of the National Association of the Motion Picture Industry, has been hailed as the one outstanding event of 1916. The interest of the biggest men in the business has been expressed in their attendance at the meetings, often for many hours each week, and their activity in committee work of every kind. We have been able, in the big four months of the life of the National Association, to bring results as startling as anything accomplished in the motion picture business. The efficient and successful effort to lay the foundations for the nation-wide fight against censorship; the planning of children's programs; the solution of many harassing express problems and the establishing of a basis for future settlements through the National Association, and

WILLIAM A. BRADY,
President National Association.

the sudden securing of parcel-post privileges for films; the steps taken and bulletins issued in the effort to stop fire waste, and securing the adoption of a standard film clause for fire insurance policies; the taking up of the Sunday Closing fight in New York State—these are a few of the things which the National Association has been doing for the industry which it represents. They are all things which the industry has needed and needs a central body to handle for it. It has stepped into every breach and assumed every duty presented to it, and has eliminated the old-fashioned attitude of "Let George do it" by becoming "George."

The organization of the Motion Picture Exhibitors' League of America and of the Associated Motion Picture Advertisers are developments of similar importance. The forming of the Exhibitors' League is a story in itself. Its co-operation with the National Association has been an important phase of the National organization, and its assistance has been of great material benefit.

The formation of the Associated Motion Picture Advertisers was in line with the organization spirit of 1916. The publicity and advertising men of the producing and distributing companies have inaugurated a number of movements which no single company could have assumed. The solving of the vexed questions of standardized publicity and advertising, the exchange of information and advice, the absolute elimination of destructive rivalries, while the healthy spirit of competition is actually stimulated, make the Associated Motion Picture Advertisers one of the finest little examples of the advantages of organization which could be cited in any field.

Altogether, I feel that 1916 has given the industry, in the form of three substantial commercial organizations, a magnificent impetus toward the solidity which it is obtaining in so many other ways.

THE DESTINY OF MOTION PICTURES—By D. W. Griffith

The year 1916 has been, from my viewpoint as a believer in the destiny of motion pictures, the most gratifying that I have observed since I have been working at them—and that embraces pretty well the life of motion pictures.

Never before has there been such evidence of the interest and appreciation of the scholarship of the world—viewing the motion picture for the first time as a medium of expression and an art-form taking rank with the printed word and the elder arts of the ages.

The following estimate from Rev. Dr. A. H. Sayce, of the Chair of Assyriology, Oxford University, England, and head of the Society for the Promulgation of Christian Knowledge throughout the World, is only one of many expressions received from distinguished scholars who have witnessed my production of "Intolerance," completed in 1915:

"'Intolerance' is astounding and it is not wonderful that it should be so successful. I do not think that anything comparable to it has ever been staged before. 'Intolerance' appeals equally to the historian, the poet and the student of modern sociology. Indeed, its appeal to the feelings is one of the most remarkable things about it.

"The Babylonian scenes are magnificent as well as true to facts. I was much impressed by the

Bangs.

D. W. GRIFFITH.

attention that has been paid to accuracy in detail. The drama is educational in more than one direction and the interest it excites in Babylonian History is especially gratifying to the Assyriologist."

From the other side of the Occidental world, writes David Starr Jordan, Chancellor-Emeritus of Stanford University, and eminent in other fields:

"A really amazing piece of work. . . . The general lesson of the play, that of the evils of intolerance and of carelessness as to the feelings and rights of others, is an execellent one, a piece of work inherently great and sure to be successful with the public."

Another most gratifying feature of the past year has been to me the popular reception of an experiment which I made and believed in, as a departure from the old stereotyped drama-form which motion pictures had been naturally following. The public have demonstrated their eagerness to see such a novelty as the four-story construction of "Intolerance" and the poor old motion picture, in addition to the earlier inventions of the close-up, switch-back, etc., now has in this parallel story construction another feature for popularity that the stage cannot imitate.

D W Griffith

VIEWS FROM FILMLAND

"Play the game hard and for all there is in it.

"Put sincerity and effort in all of your work.

"Put brain in your work and forget about being beautiful or being observed.

"Realness is the basis of any art or profession and the reward will come without being sought after."—Mae Marsh—Goldwyn.

"The popularity of Motion Pictures has meant a lot to the earth; a good deal more, indeed, than the people who inhabit it give credit for. Most people simply regard it as the coming of a newer and better form of entertainment designed for the sole and simple purpose of amusing nations. But it has done a very great deal more than that. It has given a deal of enlightenment to the minds of people who would otherwise have remained insular and circumscribed in their views. It has opened their eyes to the ways of people in walks of life that would otherwise have been a closed book to them; and, by combining this enlightenment with sound and congenial entertainment, it has enabled the former to sink deeper."—Charlie Chaplin—Mutual Film Corporation.

"Here is substantial proof of the vitality of this new art, that in addition to all the other difficulties which anything new must encounter, it has had to face and overcome not mere apathy, but distrust, from them who should have been most sympathetic and helpful."—Alla Nazimova—Brenon-Selznick.

BETTER PICTURES IS PLEA OF S. L. ROTHAPFEL OF RIALTO

S. L. ROTHAPFEL.

We want better pictures. We must have better pictures. Unless we do get better pictures the progress of the entire industry will be stopped. I make this plea to the manufacturer and to the director and to the technical man and to the scenario writer and to all those concerned in the making of the motion picture. Get out of the rut. There are so many ways open, so many different ways to do things that offer an unlimited field for the creative impulse and the ingenious mind and the fellow who does things differently.

Please, please, please give the audience credit for a certain amount of intelligence. Let us have a certain amount of subtlety and suggestion rather than the obvious. Let us have better photography, better construction, better stories. Let us have stars who are stars because of their merit. Let us have casts that are fitted by nature and by their histrionic ability to interpret the different roles for which they are cast. Let us have camera men who are artists, not mechanics. This also applies to technical men. Let us get away from the eternal triangle and the smut and problem and let us have stories of real life with its pathos and laughter and humanness. Surely there is a field untouched in this direction that must offer unlimited possibilities. Just try and see if this cannot be done. Let us have a better spirit of understanding and sympathy between the director and the manufacturer, and the director and his associates and artists because the result of such a spirit is always apparent in the ensemble.

We men who present pictures are the men on the firing line, and we do not, those of us who have made a study of it, tell you to give the public what it wants because we do not pretend to know what the public wants any more than you, and we do not know what the public wants simply because the public itself does not know what it wants, and therefore we must create and build for ourselves as you must build for yourselves an individuality and distinctiveness that will create for yourself a demand. You must make yourselves the institution by which we, the men who present motion pictures, shall know you just the same as we, who present motion pictures, must make our theaters the institution by which the public shall know us. This, in my humble opinion, is the solution of the great problem of the motion picture. It is simply this, it must be institutional from every point of view, and now let us all dig our toes in the ground, raise our heads and start the New Year with a determination to do our level best to carry the flag of the moving picture into better and higher fields until we have planted it on the hill of victory and everlasting reverence and make of it a true art that will live for all time.

MANAGING DIRECTOR,
Rialto Theater, New York.

PUTTING THE PICTURES BEFORE THE PEOPLE

Apeda, N. Y.
HAROLD EDEL.

The greatest key to success in the theatrical business is without a doubt the faculty of the producer to give the public what it wants in the way of amusement. This applies to managers of the spoken drama as well as those of the motion picture theater. To do this looks a great deal easier than it really is; the yearly quota of dramatic, musical and film failures proves this.

I have always endeavored to study our patrons and cater to their tastes. The public is fickle and forms of entertainment that last year were great successes, might this year turn out to be dismal failures. You cannot present to the public the same line-up of a show week in and week out and expect them to like it. My greatest task is to compile a program each week which is essentially different. After each number of the program has been decided upon comes the task of rehearsing the whole bill and putting it in shape for public presentation.

A rehearsal at a moving picture theater might sound funny to the layman, and yet the rehearsal itself is of vital importance and the work to be done before it takes the best part of a week. I have often been asked why, and I will try to explain as briefly as possible.

In the first place we very seldom present a picture at the Strand Theater in the form we receive it from the manufacturer. Every foot of film is perused very carefully, and lots of cuts have to be made, either for complete elimination or for replacement in some other part of the film. In order to select picture material for one program it is often necessary to look over from thirty to forty thousand feet of film. After the film has been selected comes the task of fitting music thereto. In doing this we must study the characters, the place where the scenes are laid, the emotions and themes. We must interpret musically the subject, theme and emotion portrayed on the screen. In order to do so adequately, it is necessary for the Strand Theater to maintain a musical library which today is the largest in the United States and contains classical compositions of the masters of the old and new school from every part of the civilized world as well as up-to-the-minute popular music. There is not a week in which we do not add new compositions to our library.

After a week of this preliminary work comes the Saturday morning rehearsal with the concert orchestra and vocal soloists, lighting and other effects, and a film and concert dress rehearsal.

Managing Director, Strand Theater.

APPROACHING AN ASSIGNMENT WITH TREPIDATION AND AN ANCIENT TYPEWRITER

By Walter K. Hill

It is something to have accomplished two noteworthy distinctions—to be one of the oldest inhabitants in the realm of moving pictures and to be publicity promoter for Bluebird Photoplays. The industry has gone far with but comparatively little help from the present writer, and it has in the present day done more for the subscriber than may possibly be returned. All of which is a very long way of saying that it's nice to be well located in something that has lived long beyond the limit originally set.

As to moving pictures it's a fine thing to be able to say something about them in the paper that was the very first American publication to recognize, to far-see, as it were, what moving pictures would eventually accomplish. THE NEW YORK DRAMATIC MIRROR was the first publication (on earth, no doubt—but certainly the first in America) to have a moving picture department. Of a group of newspaper men the present writer saw the first moving picture ever projected upon a screen in the United States.

Maurice McLoughlin, then of the MIRROR, was in the small company J. Austin Fynes invited to Keith's Union Square Theater to witness a morning showing of moving pictures that were to be exhibited publicly that afternoon. Epes W. Sargent, then of the *Telegraph*, and now of the *Moving Picture World*, was another. I do not recall the others, but when we had viewed the wonders that were crudely spread before our eyes, we little realized that there should ever be thrown upon the screen such marvels of photographic perfection as Bluebird Photoplays.

Moving pictures came about in America, just as the other great amusement industry (in its present state of near-perfection) came about—through the late B. F. Keith and his general manager, E. F. Albee. These gentlemen were in Europe when a newspaper clipping (said J. Austin Fynes, at the time) attracted their attention. The cutting related how an invention captioned Lumier's Cinematograph flashed photographs in motion upon a screen. Mr. Keith and Mr. Albee traveled to a point "somewhere in France," saw the invention in actual operation, and contracted to translate it to America.

The Waves Dashing Upon the Rocks of Brittany" was the title of the first release ever made in the United States. The waves dashed up, splashed and dashed some more, for about two or three hundred feet of film. That afternoon (exactly as had been advertised in J. Austin Fynes' invariably truthful announcements) Lumier's Cinematograph exhibited the pictures as the feature of Keith's continuous vaudeville bill. The late Lew F. Shaw, decked in frock coat and glorifying a splendid personality and voice, announced to the audience just what they were going to see, incidentally extolling the wonders of the new invention.

The next week another release was shown, an exhibition of horsemen following the hounds in an English fox-hunt. The third week, to lend variety to the exhibition, the films were "reversed," and great was the laughing resulting to see horses jumping backwards out of the water, and everything else moving backward! It was a sight, indeed. At that time there originated one of the most ancient and durable sayings or expressions ever used in association with moving pictures, to wit: "They won't last six months." They (meaning the wise showman) are using that exact expression to this very day.

Crude were the "movies" then. When, later on, Yankees began producing them, domestic brawls were ferociously forwarded in kitchens painted on a drop—with cups and saucers painted in the open door of the kitchen cupboard. The detail never varied—always one cup stood upon its head, with a saucer gracefully flanking it (on edge) at right and left. The day Frank Marion insisted that the Biograph scene painter should add two dinner plates to the scene, moving pictures in America went forward with a leap.

But in these details must not be lost or buried the splendid advance that moving pictures have made (since that May day in Union Square, fifteen or eighteen years ago) —an advance that is brilliantly typified in Bluebird Photoplays. In present day photoplays domestic brawls are photographed in low-necked gowns and spike-tailed coats, before fortune-involving furniture that may be used once and then thrown away.

It might be well to call contrasting attention here to "The Mysterious Mrs. M.," the latest Bluebird produced by Lois Weber, with Mary MacLaren and Harrison Ford involved; to "God's Crucible," featuring George Hernandez, in the most beautiful production Bluebird has ever made; and to the fact that Bluebird Photoplays, Inc., enter upon their second year of usefulness to the American public with this very "God's Crucible"—a Lynn F. Reynolds drama photographed in the Grand Canyon of Arizona.

Will the more or less gentle reader admit, without further parley, that it is a far cry from a painted drop and a painted cup with two saucers to the wondrous nature-gift that Bluebird brings from Arizona's Grand Canyon?

DEMAND FOR SPECIAL FEATURES INCREASING, SAYS HARRY SHERMAN

The year nineteen sixteen was a remarkable one for epoch making achievements in the motion picture industry.

In the past year there has been a popular demand for features booked on the open market plan and a general tendency to curtail the program system of booking. So marked has this tendency become that more and more manufacturers, noticing the "handwriting on the wall," are, it seems to me, falling in line and producing special feature films. More and more stars are breaking away from the program.

In speaking of features I mean productions of more than average length, say from seven to ten reels, with a cast of high-class, well-known and popular players, adapted from some famous book by a well-known author or founded on a play that had passed the "acid test" of intelligent and well studied approval. For example, "The Crisis" and others.

From the box-office point of view the booking of special features means longer runs with capacity houses at advanced prices. The loss incurred by putting the program, with its uncertainty and inability to maintain a high standard, on the shelf is more than provided for by the avalanche of higher priced admissions. It must be remembered that the box-office is really the final judge of the value of a film. As regards the popularity of feature films in the past year, my judgment has been vindicated. For in the remarkable time of five weeks all rights for the United States and Canada to the Selig visualization of Winston Churchill's famous novel, "The Crisis," were disposed of by Sherman-Elliott to men of keen judgment and experience.

During the coming year we will continue to secure nothing but photoplays of great length and quality and dispose of them on the state rights basis. Quality and box-office value will be the standpoint from which all films will be judged. It means prosperity to the exhibitor and the manufacturer. From this point of view nineteen hundred and seventeen is certainly going to be a prosperous one for motion pictures.

HARRY A. SHERMAN.

HARRY A. SHERMAN,
SHERMAN-ELLIOTT COMPANY.

AMONG MARIE DORO'S supporting cast in her next Lasky production, which will be directed by Frank Reicher, includes Elliott Dexter, H. B. Carpenter, Billy Elmer and Lillian Leighton.

—

JANE HOUSTON, who created the part of Emily Fotheringay, and played the role during the New York engagement of "Major Pendennis," will play that part in the film version of the same story, to be done under the title of "Pendennis" after the close of the drama.

—

EMMETT FLYNN, Jane Wolfe, Mrs. Lewis McCord, Louise Morrison and Charles Ogle are among the cast selected for Mae Murray's next picture by Lasky. Robert Leonard is the director.

—

ROCKLIFFE FELLOWES has been rewarded for his illuminative work in World pictures by having his name featured in several recent casts.

"I SEE," remarked the Orator, "that the Cafe Nemo has been decorated for the Annual gathering." He looked upward as he spoke and the eyes of the others of the Cormorant's Club, assembled for the occasion, followed his gaze. Then, as with one accord, each began offering criticisms of the respective portraits drawn for the occasion by the artist of the club.

"If I look like that goggle-eyed swab in the middle," remarked the Truculent Poet, angrily, "may I be everlastingly keel-hauled for a binnacle-eyed, deck-swabbing son of a double Dutchman."

"Well," laughed the Gentle Critic, who never remained angry long over anything, "we should worry. Some cold weather, what?"

"Cold's no name for it," grumbled the Poet, "it's worse than when I used to cruise in Lake Michigan. Which reminds me of a story I heard from Morosco's about George Beban, whose new picture is about ready. It seems they had a gal in the cast playin' 'Venus' and she complained that the studio was too cold considerin' her thin dresses. There wasn't no way to heat the place up offhand, so Beban hits on a fine scheme. He gets a little oil-heater and covers it over with a rug, just like the pedestal the lady had to stand on. Then he called her out. She climbed up an' tried to keep still, not knowin' the cause of the sudden warmth. All of a sudden she let out a yell and made one flyin' leap for the dressin' room, an' then she quit the job of playin' Venus, after givin' her opinion of George's invention in a way that left nothing to the imagination."

* * *

"So that's your idea of humor, is it?" asked the Orator disgustedly.

"T ain't mine—it's Beban's," grinned the Poet. "Which makes me think, I just wrote a new poem——"

He drew forth a badly scrawled manuscript and read with gusto the following effusion:

"Venus rising from the ocean.
Bathed in foam like Ivory soap,
May awaken your devotion
If you've smoked the proper dope.
But, naught to me is so appealing.
Tho' I am a solemn cove
Naught can set my fancy reeling
Like Venus rising from a stove!"

He was forced to seek refuge behind a large keg of ginger ale and swear to behave, in order to escape summary vengeance.

* * *

"Alfred Hickman says that never before in his experience has the scenario writer been so well rewarded," remarked the Man in the Corner. "You know Al—he's playing in 'Greed,' one of McClure's 'Seven Deadly Sins.'"

"Sure!" grinned the Critic, "and Al ought to know. He wrote a lot of scenarios for Nance O'Neil—and now they're married!"

* * *

"That was a mean trick they played on Anna Q. Nilsson at Erbograph, one of the Art Drama producing companies, the other day," declared the Orator.

"What was it?"

"Why, she had to do a scene in 'Infidelity' wherein she is supposed to be hypnotized. She doesn't believe—or didn't—in the science of mesmerism and said she couldn't get into the spirit of the piece. Ashley Miller, who wrote and directed it, got a friend of his, Professor Emil Stein, to help him and introduced the latter to Anna. They got talking and the first thing she knew, she didn't know anything—in other words, he had her hypnotized. They put her through some stunts such as sweeping the floor, etc., and then, to clinch it, ordered her to write a sentence. Then he brought her out of the trance. She said she'd been asleep and laughed at the idea of having been mesmerized. Then they showed her what she wrote: 'It is really disgraceful, the salary I am drawing for such poor work. I think the Erbograph company is overpaying me.' She believes, now, they say, but it is also added that she acts sort of up-stage when Ashley grins at her."

"I was hypnotized once," observed the Truculent Poet, wiping his lips on the sleeve of his rusty peajacket after partaking copiously of ginger ale. "You'd never believe it. They made me think I was a ballet dancer and folks said afterwards that I looked almost handsome and danced like a dream."

"Like a nightmare, you mean," sniffed the Gentle Critic.

* * *

"I had a yarn from the Signal Mutual studios out West about Helen Holmes," went on the Poet, unabashed. "She had what she supposed was a perfectly good love-bird from Mexico and it got away from the cage. Helen was almost distracted and the whole company turned out to hunt in the park nearby for the bird. Finally they gave up in disgust and went back to the house. As they got in hearin' distance, they heard such a lot of abusive langwidge that Miss Holmes stopped her ears an' they all went for'ard to see what the trouble was. There was that fake love-bird, who wasn't nothing but a low-bred Mexican dwarf parrot, sittin' in front of his cage, the door havin' been closed, swearin' like a pirate because he couldn't get in to feed. What do you think of that?"

The Orator looked at the Poet in disgust. "I'll tell you what I think of you," he said with emphasis, "I think if you'd try to tell the truth, even, you'd choke."

* * *

"Speaking of animals and such," the Poet continued, "brings to my mind what Mrs. Vernon Castle, of International's picture 'Patria,' that Pathe is goin' to release, said about dumb critters. She hurried back from the West just to be home with her pets awhile before she went across the pond. She said "I have a friend who went out to California to do a picture and when she came back to New York her parrot's affections had been alienated by the cook. I don't want anything like that to happen.' An',' went on the Poet, with a catch in his voice, 'when I heard that, I felt sorrowful-like. You see, I used to have a pet monkey—think I told you about him—and he passed out of my life. Shiver my timbers, I loved him like a brother—he looked so much like the figgerhead on my old scow, the *George T. Pardy*. An' that recalls to me that Frank Reicher, out at the Lasky Hollywood studios, is sore because he can't get a cow that will act. You see he's directin' a picture for Marie Doro and while he says he don't have any trouble gettin' Mary to look scared when the cow comes near her, all the cow does is chew its cud."

"He ought to make Mary wear a red dress," suggested the Critic, gently.

* * *

"Cows is like some people," ruminated the Poet. "They never wake up to their opportunities; just sit back, chewin' their cud, in a manner of speakin', an' let things pass 'em right along. I won't say as how I've always been up to snuff—I might of been master of an ocean liner if it wasn't for my good heartan' my careless ways. I wrote a poem that's kind of philosophical-like if you'd like to hear it." He brightened expectantly, but no one spoke. "Just for that," he said, "I'll sing you a song——" and lifting his voice he began——

"White wings, will you never grow weary——" He did not reach the second line. Seltzer bottles (used for diluting the ginger ale) were brought into requisition and for a moment the Poet thought himself back on the Lakes.

* * *

"There was an explosion used in a scene of the 'Lass of the Lumberlands' a while ago," said the Man in the Corner, "and it broke a bunch of windows near Los Angeles. J. P. McGowan paid the bills for a time, but when they kept coming, he got suspicious and investigated. He found that he was paying for windows shattered back in 1914."

"Which just goes to prove," commented the Poet, "that some people thinks motion picture folks is fair pickin'. They like to stick 'em for everything they can. Reminds me of the time I was courtin' Sally Snitzler in Chicago. She got an idea from my fine appearance that I must be makin' a lot of money, when, as a matter of truth, I was then drawin' A.B.'s pay. She used to make me promise to bring her all kinds of things—candy and such like. Finally, I tired of it—an' I left her. That blighted romance was what made me a woman-hater for years. But, thank goodness, I'm over it now!"

* * *

"Frank Bushman wears Francis Leyendecker's artist's smock in the studio scenes in Metro's 'Great Secret,'" remarked the Gentle Critic. "So when you see Francis, the film actor, on the screen, you'll see the smock of the famous Francis the artist, too. You know Bushman used to be a student of sculpture—he was a protege of Isador Conti—and he and Leyendecker are great pals."

"Speakin' of sculpture," interpolated the Poet, "always reminds me of the figgerhead on my old scow, the *Pardy*—it was a picture of a sireen. Beautiful as a queen she was—only her nose got knocked off and the paint wore off her face. But even so—she was beautiful."

"Hold on," objected the Orator, "you said awhile ago the pet monkey you had looked like the figurehead—you can't even tell a lie straight."

The poet looked blank: "Did I say that?" he asked. "Well, it was a good figgerhead, anyhow," and he finished his ginger ale with relish.

(P. S.—Pete Schmid says we ought to make this Cormorant's Club and the Cafe Nemo a reality. It is a good idea, and we're not going to be mean enough to suggest, as Fritz Tidden did, that Pete call the first meeting of the clans and pay for a feed. But if the Terrible Teuton will just get busy with his trusty (or rusty) typewriter and send out announcements, no doubt the bunch will round up for the rodeo all right. We're willing—anyhow!)

ADVENTURE IS REAL SECRET OF YOUTH

By Pearl White

The Pathe Serial Girl

TAKE two heaping spoonfuls of adventure, a large dash of peril, a goodly portion of mystery, flavor with romance, and there—you have a genuine elixir of youth.

You will notice that I have made Sarah Bernhardt's whole recipe—love—just a minor portion of mine. I say a flavor of romance, and I think I speak advisedly, because there is nothing so cloying as so-called love when you get too much of it. Is it not so?

You may laud peace, quiet, and the simple life all you please, but when I am mentally fagged and inclined to think life a drab affair after all, give me half a day's excitement in front of a camera man, and sunshine is my middle name.

White, N. Y.

PEARL WHITE.

You know Ponce de Leon, whom we all read about in our school days, came over looking for the spring of youth. He didn't find it, but if you will remember, he didn't die young. Why? Because in the search through the wilds of Florida his days were filled with adventure, and the elixir he was hunting was right in his grasp all the time.

It seems to me that some doctor would make a hit by prescribing the movie treatment for neurasthenic patients. Let an overly sophisticated woman, who thinks life holds no more allure for her, try to please a director following the script of an over-imaginative writer for a few hours, and believe me that *ennui* will vanish mighty quick. She may break a leg or an arm in taking the cure, but that, of course, is part of the game.

I'll stake an afternoon's adventures in the vicinity of that master villain, the Silent Menace, who causes all Pedri Dare's troubles in "Pearl of the Army," against a week at Palm Beach at any time.

RICHARD C. TRAVERS, Essanay star, dragged an aged man of crusty mien off the sure pathway of death in front of an automobile. The saved one, without looking up at his savior, fished out half a dollar and proffered it to him. Mr. Travers accepted the coin and handed the donor back twenty cents in change. The latter pocketed it and went on his way, never realizing, probably, that he had reduced his own valuation on his life to thirty cents.

MYRTLE STEDMAN, who is the champion all around charity entertainer of the Pacific Coast, has been spending every moment of her spare time for the last two weeks in work of this kind. The Morosco-Paramount star has a beautiful soprano voice and is constantly in demand for church entertainments and various charitable functions.

THE EXHIBITORS' ANGLE

Vitalized News and Views of Especial Interest to Motion Picture Showmen

BALTIMORE EXHIBITOR MADE SUCCESS OF FAILURE

J. L. Rome of Broadway Theater Tells How He Won Out

Baltimore exhibitors were recently tendered a luncheon by Geo. M. Mann, manager of the Famous Players' Exchange, Washington, D. C., at which J. Louis Rome, proprietor of the Broadway Theater, in Baltimore, gave some interesting facts regarding showmanship and his theater's success.

He said: "I had a peculiarly hard proposition to handle. In the first place I am a lawyer and I did not know anything about exhibiting pictures, but the owners of the theater seemed to think I was the man to tackle a losing proposition, so I devoted some of my time during the day putting the ideas that came to me into execution. All of my competitors were charging a nickel. I determined to raise my price to ten cents at the very start, with the result that for at least six weeks our regular patrons would come up to the window, see the ten-cent sign and pass down the street to some other house. In fact, owing to this policy and other conditions, I played to a losing business in this house for something over six months.

"Just as we were getting so that we met our expenses, the theater burned down and we had the disheartening experience of building the theater over again, with the added necessity of again establishing our clientele. At this time I started a house organ which not only contained a program of the coming productions, but *I offered to print in this house organ signed contributions which were sent in by my subscribers.*

"If I had known how much work this house organ would have entailed and what it would cost me in the way of time, labor and postage, I think I would not have had the courage to go into it, but once I started I could not stop, because there was so much interest in this publication. My postage per week at the start cost me $60. I could not seem to delegate to anyone else the responsibility of getting up and continuing this publication, so I attended to it myself, but *it paid.*

"I now have a constantly increasing mailing list and I am getting advertisements from all over town for this little publication. People are becoming correspondingly interested in the Broadway Theater."

Two points of special interest are the personal touch with the patron through the printing of their communications in the house organ, and the courage of the manager in standing a loss for six months until the principle of increased prices had been demonstrated to the financial satisfaction of his stockholders and himself. He exhibits Paramount pictures at his theater.

SASKATOON'S NEW HOUSE

SASKATOON, SASK. (*Special*).—The new Daylight Theater, easily Western Canada's finest photoplay theater, threw open its doors for the first time on New Year's Day, and with "Prudence the Pirate," a Thanhouser-Pathe offering, exploiting Gladys Hulette, jammed the sidewalk in front of the new theater all day long with people seeking admittance.

This theater was erected by James H. Ashdown, the Winnipeg millionaire, for the Daylight Theater Company, Frank Miley, managing director, which had been operating a much smaller theater of the same name with marked success for the past three years.

The exterior is severely plain in a modified Renaissance, while the interior is a symphony of pastel shades—light blues, creams and grays—with tintings of gold, and mahogany trimmings.

The cost was in the neighborhood of $50,000 and the house will seat just under the 1,000 mark. At present the theater is showing World-Brady-Mades, Pathe Gold Roosters, and Fox features.

H. MANLEY.

NEW WESTFIELD THEATER

WESTFIELD, MASS. (*Special*).—The Strand Theater, Westfield's newest, opened Monday to the public. The building cost $125,000. Governor Samuel W. McCall, many of the local officials, senators and members of the State Legislature were invited to attend the formal opening.

As a fitting opening Goldstein Brothers arranged a double bill and gave the receipts of the night to the Noble Hospital. Arrangements have been made for vaudeville bookings from the Loew circuit, while moving pictures will also be given, with a change of bill every Monday and Thursday.

CLINTON M. WHITE is editing both "See America First" and "Tours Around the World" for the Gaumont Company.

BROOKLYN SHOWMEN GIVE RECEPTION FOR FAIRBANKS

Popular Star Is Recipient of Ovation from Exhibitors

That Douglas Fairbanks is an exceedingly popular star in films was evidenced Saturday evening of last week, when the Brooklyn Exhibitors' League tendered him a reception at their club rooms, located in the large Brooklyn Triangle Theater.

President John Manheimer introduced Douglas Fairbanks to the seventy or more assembled exhibitors, and the applause lasted for several minutes.

Doug, in his attractive speech told the Brooklynites how he appreciated what they had already done for him in the way of exploitation—he appreciating the fact that his screen destiny lies absolutely in the hands of the exhibitors. He advocated closer co-operation between the producer, the exchange man and the exhibitor, who represents the public.

"In that manner," continued Doug, "we can ascertain just what the public wants, and be guided accordingly in our productions. Co-operation is the key to success, and I hope that the coming year will bring together the necessary factors for the perfect chain of co-operation in the motion picture industry."

Then dynamic Doug. related a few new humorous stories gathered recently at the Lambs Club, and concluded his address with a brilliant prophecy for film plays. Secretary William Brandt adroitly replied to Fairbanks, and suggested that a rising vote of thanks be tendered him, for the clean, wholesome type of plays he has been starring in, ever since his screen inception. This was put in the form of a motion, seconded and carried unanimously, all the exhibitors rising when casting their vote.

Mr. Brandt in his speech said: "The clean, distinctive type of Fairbanks plays are the greatest arguments we have against legalized censorship. This screen star has done more to elevate and make possible the wholesome screen type of play than perhaps any other member of the film profession."

ORGANIZE NEW LOCAL

SHEBOYGAN, WIS. (*Special*).—The stage employes and motion picture operators of this city organized a union, Local 476, International Alliance Theatrical Stage Employes and Motion Picture Machine Operators of the United States and Canada, Jan. 9. Paul Spoerke and Charles Keating, of Local 235, Fond du Lac, gave the obligation. Art Breuchel, of this city, stated that several previous attempts had failed and he was highly elated over the success this time. The officers elected were as follows: President, Herbert Fredericks; vice-president, Art Breuchel; recording secretary, Otis Gierke; secretary and treasurer, Al. Schieble; business agent, Tom Kernen; sergeant-at-arms, Al. Bindler. Executive Board: F. Kraemer, W. Baarts, and W. Matson. Delegates to Labor Central Body: Julian Silverthorne, Tom Kernen, and W. Knocke. All of the downtown theaters are represented in the organization.

JOHN G. FROIDEL.

OCHS TO OPEN NEW THEATER

Lee A. Ochs, president of the Motion Picture Exhibtors' League of America, owning several theaters, leased through L. J. Phillips and Company from the plans for a long term of years from the Sober Realty Company, Le Roy Sober, president, a theater with a seating capacity of about eighteen hundred, to be erected at 117 to 125 East 125th Street and Nos. 110 to 120 East 126th Street.

TWO WAYS IN WHICH TO CONDUCT A THEATER

Bump of Observation Must Be Cultivated, Declares G. B. Carpenter

Here are some interesting pointers by George B. Carpenter, who directs Paramount publicity at Salt Lake City:

There are two ways of running a theater. One is to sink a lot of money in an amusement venture, sign up for film service, open the doors and let the proposition run.

The other is to start a place, open the doors and let it run under your supervision while you learn something new every day and profit by it.

To be a successful exhibitor one has to cultivate the bump of observation, the bump of deduction and the protuberance of good business.

Every exhibitor shines in some specialty. The all-around man is a rare bird. He is the chap who has studied every angle of the business. He can pick a winner, cultivate a house personality and write a good newspaper advertisement with equal readiness. This kind of exhibitor doesn't just happen, he grows with the business. He puts in his spare time in study. The other sort of exhibitor generally has too many irons in the fire, with the usual consequences.

The successful kind never trusts to luck. When he writes an advertisement he knows in his mind's eye just how it will look in print. If he does not know anything about printing, he cultivates the acquaintance of his printer and learns the difference between six-point and ten-point type, the values of spacing, the playing up of lines and the making of a layout generally. He gets his printer to give him a proof sheet carrying all the samples of type he has in the cases. He learns how many letters of a certain font of type go to the column line. He borrows a printer's trade journal or two and studies the various samples of display advertising. He acquires knowledge on the merits of fine and coarse screen cuts. Presently his ads attract attention and hold the eye.

The other fellow writes out an ad, hands it to the printer and just trusts to luck. Possibly he gives the printer matter for three inches of space that could not be rightly displayed under six. When he sees the result (he is always too busy to insist on a proof) and compares it with what the other house displays, he gives vent to harsh and grating sentiments. In his opinion he got the worst of it.

The above is cited just as an instance, but the line of thought could be carried to such subjects as projection, lobby displays, advertising features, sanitation, smiling countenances, shoe shines, clean collars and all the rest of the details which go to make a motion picture theater successful.

EXHIBITOR NOTES

Miller's Theater, Brooklyn, which runs Paramount, Metro, V. L. S. E. and other features, is doing a big business, though having heavy opposition by Loew and others. The charge is 10 cents and on Sunday the bill opens at 10:30 o'clock. Miller's caters to the middle and laboring classes.

* * *

The Rialto has inaugurated a departure from its previous method of handling its program during the interval between the last full performance with orchestra and soloists in the afternoon and the first one at night. Beginning at 4:15 o'clock in the afternoon no pictorial feature will be duplicated until the 7:30 o'clock show in the evening. This necessitates the introduction of three added films, which are run at this one performance only. A two-reel Essanay feature, a Paramount pictograph and an extra topical digest form the added subjects on this week's bill.

* * *

The management of the Strand Theater has increased the salary of every uniformed employe in the theater, and at the same time has given orders that no employe must receive any gratuity. The increase of salary, which is quite liberal, is calculated to alleviate any temptation on the part of the employe to receive tips from the patrons.

THEATER IS BURNED

COVINGTON, KY. (*Special*).—The Hippodrome Film Theater, at Seventh and Washington Streets, was destroyed last week by fire, in addition to the Nordmeyer and Berding Flour Mill, adjoining. The loss is estimated at $45,000, with $18,000 insurance. Defective wiring is believed to have been responsible.

A MESSAGE TO EXHIBITORS

TO you, Mr. Motion Picture Exhibitor, whether your theater is in the metropolis, East or West, North or South, or whether you are putting the pictures before the people in village or hamlet, THE MIRROR extends greetings and an offer of SERVICE of the most practical variety. During the present year news and material of direct value to the motion picture showman will have an important place in this section of THE MIRROR. His problems will be our problems. But they will remain problems no longer than it will require to solve them. For your own benefit, then, Mr. Exhibitor, and for the benefit of others in the same line, everywhere, will you send us your views, your ideas, your account of the questions that may be puzzling you? It shall be our mission to aid you in bringing light in dark places and to develop every avenue for making more successful the profession of motion picture exhibiting in the months to come.

CHELAN (WASH.) EDITOR "HANDS IT TO" THE MAYOR

Criticizes His Efforts to Enforce Sunday Closing of Film House

F. J. Potter, the Paramount exhibitor of the Ruby Theater, of Chelan, Washington, has been making a strenuous fight for Sunday motion pictures in his state, and to do so he was recently compelled to defy the Mayor of his town and to accomplish his end gave a Christmas party in his theater on Sunday evening to more people than he had ever had in his theater since the opening, two and a half years ago.

The entertainment was a typical Christmas party with a Christmas tree and a Santa Claus, and after the entertainment the children were given candy, pop corn and nuts.

The Chelan *News-Leader*, in reporting the event, said regarding the action of the Mayor that:

"There is one citizen of Chelan, our mayor, who certainly has no right to feel proud of his action in trying to stop the entertainment after the doors had opened and people had begun to come in. Rushing excitedly up to the box office, breaking into the line of people who were waiting to buy tickets and without asking for or waiting to see the manager he demanded, in a voice choked with rage, "Who gave you permission to open a show on Sunday?" After much blustering and pounding on the window ledge with his fist, in a vain attempt to browbeat the cashier, who politely assured him that he could see the manager in a moment, he stormed away, spluttering dire threats against the house and the management. This seems an ill-advised outburst of temper on the part of a city official, who, most of all, should set an example of courtesy and good judgment in dealing with all affairs which concern the public.

"It is to be deeply regretted that any man, most of all a public official, should allow his personal feelings to so warp his good judgment and cloud his sense of decency, as to handle a situation in so indelicate a manner. The fact that there is no existing ordinance prohibiting Sunday entertainments makes the affair smack still more of personal animosity. No act could have been more indicative of a desire to coerce people into a supine observance of a "blue law" Sunday. As a matter of fact, laws that seek to prevent the indulgence of the people in the relaxation and wholesome amusement afforded by the picture show are not "blue laws," they are yellow—with stagnation. They are a fast disappearing relic of the religious intolerance of the rights of others that existed over a hundred years ago and which was and is the direct cause of the decline in church-over-state rule.

"There is no possible argument that can be advanced against the giving of Sunday shows that will stand the test of common sense and a decent regard for the rights and wishes of others. If motion pictures are to be permitted on Monday they should be permitted on Sunday. If it is wrong to attend a motion picture show on Sunday, it is a thing to be avoided any other day. To the majority of people right here in Chelan, Sunday is a day of rest: a day of relaxation and change of scene and there is no reason why any person should be deprived of their enjoyment, their recreation, the very things that keep them happy and make them better men, women and children when human nature and society demand it.

"This is a question on which no one man or set of men has a shadow of a right to be arbitrary. It is a question for the people themselves to decide and all over the country they are deciding it in true American fashion."

FEATURE FILMS OF THE WEEK IN REVIEW

"THE GOD OF LITTLE CHILDREN"

Five-Part Drama by Harry Chandee, Featuring Alma Hanlon. Produced by Apollo Pictures, Inc., for Art Dramas.

Mary Keene ..... Alma Hanlon
John Ingalls ..... Bigelow Cooper
Robert Moran ..... Charles Hutchinson
"Hard Tack" ..... William Hartman
"Sunshine" ..... Blanche Burns
Judkins ..... Jack Burns
Waters ..... William Miller
Father Farley ..... James O'Neill

"The God of Little Children" might more logically be called the "God of Lonely Millionaires," because the story deals principally with a desolate and incredibly generous banker who is saved from the consequences of his somewhat fatuous conduct by a series of fortunate and thrilling accidents. The young girl whom he selects to enliven his dreary life, marries him at first because of the threats of two crooks who have her in their power, but she soon learns to love him for himself and the course of the play follows her efforts to escape from their clutches without letting her husband know of her checkered past. At the last moment, she is saved from suicide and her husband from an assassin, while all the villains of the cast are killed off in one grand free-for-all struggle.

Alma Hanlon was equally pleasing as the erstwhile woman-crook and repentant bride, while Bigelow Cooper was a sympathetic character as the lonely and misunderstood millionaire. The direction and stage settings were perfectly adapted to the story.

This is frank melodrama of average quality which exhibitors can rely upon as having an average appeal. There is still a demand for reformed crook stories and if the convert in question is a young and beautiful millionaire's bride, the play is almost sure to please the large class that prefers pure melodrama. A. G. S.

"TILLIE WAKES UP"

A Five-Reel Comedy by Francis Marion, Featuring Marie Dressler. Produced by Peerless Under the Direction of Harry Davenport. Released by World.

Tillie Tinkelpaw ..... Marie Dressler
Mr. Pipkins ..... Johnny Hines
Henry Tinkelpaw ..... Frank Beamish
Mrs. Loella Pipkins ..... Ruby de Remer
Mrs. Nosey ..... Ruth Barrett
Mr. Nosey ..... Jack Brown

"Tillie Wakes Up" might well be a continuation of "Tillie's Nightmare" for in this photoplay we find the good-natured and harassed matron hurled from one predicament to another in the dizzy whirl of Coney Island. She is married to a handsome but unfeeling brute who prefers more willowly but less genuine dames to his devoted wife, and Tillie, after reading in the paper that a husband should be held through jealousy, elopes with another woman's misunderstood husband and proceeds to paint Coney Island a bright scarlet. The adventures of both the unfortunate pair end in reconciliation with their respective mates and domestic bliss is restored to a hen-pecked husband and neglected wife through Tillie's valiant attempt to be daring.

Marie Dressler is herself again as Tillie and manages to tranfer the entire personality of that well-intentioned but blundering matron to the screen. Johnny Hines, as the slender and abused young husband was an excellent foil to Tillie's elephantine antics and the remaining, unassorted couples were satisfactorily cast.

Everyone remembers with affection the Tillie who had a nightmare and exhibitors in advertising this picture should connect the name of Marie Dressler with this uproariously successful farce of the vintage of 1910. The background of Coney Island, showing all the infernal traps for unsuspecting tourists, should also be featured. The combination of Coney Island and Marie Dressler provides enough comedy to pack and overflow the prescribed five reels. A. G. S.

"THE MYSTERIOUS MRS. M."

Five-Part Adaptation by Lois Weber of Thomas Edgelow's Story. Directed by Lois Weber. Featuring Mary MacLaren and Harrison Ford. Released by Bluebird Feb. 15.

Raymond Van Seer ..... Harrison Ford
Phyllis Woodman ..... Mary MacLaren
Mrs. Musselwhite ..... Evelyn Selbie
Green ..... Willis Marks
Dr. Woodman ..... Frank Brownlee
Clubmen ..... Bertram Grassby, Charles Malles

It is only of late years that the puzzle play or picture has been deemed a safe "bet" by producers. Time was when to deceive the audience was considered a certain precursor of failure. It was one of the elementary rules of "drama writing." But like most theories it has been exploded. "The Mysterious Mrs. M." is an example of an excellent use of this idea. It is like a good detective story—you're kept guessing to the last page, or the last few feet—and the surprise is a welcome one after nerve-racking suspense.

Pretty Mary MacLaren has a simple and girlish role that just suits her; it requires no heavy emotional acting. Harrison Ford, in the leading male role, has the lion's share of work and from the very first registers his engaging personality, his naturalness and real artistry in acting. He is one of the most entirely satisfying screen actors that has been featured in a long time. There's plenty of room at the top for his sort. Evelyn Selbie as "Mrs. M.," and Willis Marks as the valet are fine.

Being a Bluebird, the photography is, of course, excellent, and Lois Weber being the director, there is little need to say that the story runs nearly always with oiled smoothness. If it drags once or twice it is only because there is a single central story, no side plots to keep things moving. But the mystery holds. It is all concerned with the destinies of young Van Seer, who has too much money and time and becomes morbid. His club friends seek to cheer him up without avail. They tell him of a fortune teller who is a "wonder." He goes to her, scoffing, and is told he will meet with an accident at a certain time. It so happens. He goes again and she tells him he will die at a certain date—at midnight. He goes to the country and meets a girl with whom he falls in love. But he is convinced that he must die. Particularly when the seeress is reported dead at a time set by herself. In despair and almost unbearable suspense Van Seer watches the clock on the fatal night. He wants to live but has been forced to disregard the girl's certain manifestations of affection—because he believes he must die. But the hour passes. And his friends descend upon him with a note from the fortune teller, who isn't dead—telling him it was all a put up job by these same friends to make him see the value of life. He flies madly to the girl who waits for him in the moonlight.

The Rialto is showing the picture this week with much success, which is deserved. It is a certain winner with any class of audience. A. H. S.

A SCENE FROM "MODERN MONTE CRISTO."
Pathe.

"THE SEVEN DEADLY SINS"
"ENVY"

Five-Part Drama Featuring Ann Murdock. Produced by the McClure Picture Company Under the Direction of Richard Ridgely. Photographed by George Lane.

Betty Howard ..... Ann Murdock
Eve Leslie ..... Shirley Mason
Adam Moore ..... George Le Guere
Stanton Skinner ..... Lumsden Hare
Eve's foster mother ..... Jessie Stevens
Eve's foster father ..... William Wadsworth
Rocco Irwin ..... Robert Cain

If all the seven deadly sins were as innocuous and charming as the McClure presentation of "Envy," the world would be a far pleasanter place to live in. This winning and gentle drama is anything but deadly, especially when decorated by the piquant personality of Ann Murdock. It is true that dark resentment caused by envy enters the heart of a small country girl when she reads of the exciting life of a young actress just her own age but with a far different life. As it happens, however, this actress has troubles of her own, and when the two girls are brought together through an accident the little country lass learns that all is not gaiety that glitters and that the much-feted actress had really cause to envy her own placid life in the country.

This is the apparent idea of the story, but it has been somewhat mangled in the cutting, so that the correct emphasis is not placed on the main theme in the action. It needs the skill of the exceptionally clever acting to cover up the leaps in the story.

Ann Murdock has a characteristic and adorable role in the part of the young actress which she played with a wistful girlishness. Shirley Mason was a real little country girl in a big checked apron and George LeGuere made an adequate though not conspicuous hero.

If "Envy" with Ann Murdock is representative of the series, the release of this chain of plays should be eagerly watched for by exhibitors. A. G. S.

"LOST AND WON"

Five-Reel Drama, Featuring Marie Doro. Written by Channing Pollock and Rennold Wolf. Produced by Lasky, Under the Direction of Frank Reicher and Released on the Paramount Program Jan. 22.

Cinders ..... Marie Doro
Walter Crane ..... Elliott Dexter
Kirkland Galze ..... Carl Stockdale
Cleo Duvene ..... Maym Kelso
Bill Holt ..... Robert Gray

The attractiveness and ability of Marie Doro are certain to make any picture in which she appears more or less enjoyable, principally more, even if the story does not amount to much. But in "Lost and Won" the story is appealing and of the type that always meets with favor. The little actress is not called upon to do any especially unusual or difficult work but throughout she does what is expected of her with the same large amount of charm and skill that her admirers are accustomed to expect. Either in the role of the newsgirl or afterward as the same girl educated to a higher plane of life, she is convincing.

Elliott Dexter plays opposite Miss Doro and the combination is happily chosen. He does good work in the role of Walter Crane, who wagers with friends that he can take any poor girl and educate her so that one of them will want her to marry him, without knowing her antecedents, and chooses Cinders as the girl. The rest of the cast which includes Carl Stockdale, Maym Kelso and Robert Gray is satisfactory.

Able direction by Frank Reicher keeps the interest alive, even in the incidents that have a flavor of familiarity. When the girl decides to try to clear her benefactor of the theft he has been accused of, which she does, locating the real thief, each scene is very well staged and there are some new twists of detective work.

A picture that has Marie Doro as the star will always draw patrons. Miss Doro's following is very large and this film will please any one of her admirers. F. T.

"THE WHITE RAVEN"

Five-Part Drama by Charles A. Logue, Adapted and Directed by George D. Baker, Photographed by Arthur Martinelli. Featuring Ethel Barrymore and Released Jan. 15 by Metro Pictures.

Nan Baldwin ..... Ethel Barrymore
"The Stranger" ..... William B. Davidson
John Blaisdell ..... Walter Hitchcock
Spirla Blaisdell ..... Ethel Dayton
Arthur Smithson, clerk ..... George A. Wright
Mrs. Smithson ..... Viola Fortescue
"Bill" Baldwin, Nan's father ..... H. H. Pattee
Opera Impresario ..... Mario Majeroni
Dance Hall Proprietor ..... Phil Sandford
Miner ..... Ned Finlay

Aside from the pre-eminent fact that it affords a vehicle for the ever-delightful histrionic talents of Ethel Barrymore, "The White Raven," which was last week's attraction at the New York Rialto, is a most satisfying picture; one wherein every possible desire of the audience that things shall come right is satisfied. Nor has it been necessary to render the story either commonplace or unconvincing to accomplish this. Indeed it swings along with almost perfect regard for the proper speed, the essential amount of action and the variety of scenic investure necessary to a successful motion picture play.

There will be those to shy at the spectacle of Ethel Barrymore in short skirts as a dance-hall girl, but we can assure them that she is never anything but charming and enacts a role different from anything she is familiar in, with perfect aplomb and the requisite amount of dramatic fire—when needed.

The direction is responsible for much that is convincing; the Alaskan scenes are well staged and the crowds handled without the usual chaotic effect. The theater settings and the operatic interludes are well done. Photography is of average quality.

It is a story of revenge, undertaken against a man by the daughter of his former partner, whom he robbed. Nan, the "White Raven," left alone in Alaska after her parent's death, becomes a dance-hall girl. To gain money with which to study singing and reach a place where she can punish the man who brought ruin and death to her father, Nan allows the mining camp habitues to gamble for her. She is won by the stranger, who allows her to go on her promising to return when she has accomplished her triumph and revenge. Later he woos and wins her without her knowledge of his real identity, and when she returns to Alaska to fulfill her bargain she finds him waiting and learns the truth.

The revenge motive is happily softened by Nan's kindness to the daughter of the man she has brought to the gutter—the man who ruined her own father. There are numerous kindly touches throughout.

William B. Davidson as the stranger is a decidedly likable hero after being rather an unconvincing villain at first. Walter Hitchcock is a fine heavy as Blaisdell and George A. Wright is exceptionally good as the clerk, Smithson. The remaining members of the cast are well chosen.

Exhibitors should have no trouble in packing houses with this sincerely produced and acted drama, since the star is of the first magnitude in addition. A. H. S.

"A GIRL LIKE THAT"

Five-Reel Drama, Featuring Irene Fenwick and Owen Moore. Produced by Famous Players and Released by Paramount on Jan. 18.

Nell Gordon ..... Irene Fenwick
Jim Brooks ..... Owen Moore
Bill Whipple ..... Tom O'Keefe
Joe Dunham ..... Edwin Sturgis
John Gordon ..... Harry Lee
Tom Headley ..... Jack Dillon
Fannie Brooks ..... Alice Thomas

The thoroughly capable work of the two stars in "A Girl Like That," and not forgetting the supporting cast, which for the most part have small roles, lifts this picture out of the rut in which the story alone could have placed it. Irene Fenwick as a girl crook who comes to the tank town to pave the way for the band of burglars, of which she is a member, to rob the local bank, but who turns straight when she finds she is in love with the young cashier, gives a performance that heightens the general tone of this kind of part.

Owen Moore gives a delightful characterization of a unique sort of hero, a vacuous, bespectacled young bank cashier who is consistently absentminded. He does not only resort to make-up for the humor of his role but his facial expressions are especially expressive, and his attitudes enhance the rather difficult role. Tom O'Keefe, Edwin Sturgis, Harry Lee, Jack Dillon, and Alice Thomas complete the capable cast. Not only does Miss Thomas act well but she is very beautiful.

Although this class of crook story has been seen many, many times before, there is one thing in its favor, for which the director, Dell Henderson may be responsible. It is not "cluttered up" at the start with scenes of the underworld, as a great many of these pictures are. In fact, the direction as a whole is thoroughly adequate and the scenario has continuity. There would be a great deal of suspense were it not for the fact that the end is obvious through familiarity. However, the action will fill in some of the gaps left by lack of tenseness.

If an exhibitor wants a good crook play made highly interesting by two well known screen favorites who have been seen together, and liked, before, he will do well to book "A Girl Like That." The names of Irene Fenwick and Owen Moore should be featured in the advertisements. F. T.

"HEARTS AFLAME"

Five-Part Drama by Raymond Wells, Featuring Ruth Stonehouse. Produced by Universal Under the Direction of Raymond Wells. Released as a Red Feather Production, Jan. 29, 1916.

Betty Mason ..... Ruth Stonehouse
Jack Calvert ..... Jack Mulhall
Reginald ..... Jean Hersholt
Martha ..... Nita White
Mason ..... Raymond Whitaker
King's Favorite ..... Fronsie Gunn
Cannibal King ..... Noble Johnson

The action of "Hearts Aflame" involves almost everything from feminists to cannibals, for it uses five reels of thrilling adventures to prove that a man cannot suc-

(Continued on page 50)

(Continued from page 49)

...ssfully travel any great distance on noth...ng at all without accepting the assistance ...f some woman. Like Jules Verne's hero who traveled around the world in exactly eighty days, this young clubman lays a wager that he can reach Constantinople without money or feminine aid. He falls in with a small boy who makes a plucky pal but when he arrives at Constantinople to claim his bet, he learns that his "pal" has been a girl after all. Although the story is one of wild adventure, it is far more coherent than most of its type, with a main idea which is consistently and quite cleverly followed up. There are a number of spectacular scenes on the cannibal island including a death struggle on the crater of a volcano which spits fire with terrifying realism. This by the way, seems the only excuse for the title which is not otherwise explained.

Ruth Stonehouse was charming as the adventurous little maid who wanted to be a boy and who trotted about after her companion with engaging pluck and confidence. Jack Calvert was adequate as the hero of the wager and the remainder of the cast were satisfactory.

Exhibitors should advertise the piece as a story of love and adventure, with special attention to the spectacular perils of the pair on the cannibal island. A. G. S.

"THE GLORY OF YOLANDA"

Five-Part Play by Mabelle Heikes Justice. Directed by Marguerite Bertsch. Produced by Vitagraph and Featuring Anita Stewart. Released by V-L-S-E Jan. 29.

Yolanda ..... Anita Stewart
The Grand Duke Boris ..... John Ardizonia
Prince Drolinski ..... Denton Vane
Alexander Pribyloff ..... Evart Overton
Serge ..... Mr. Turin
Paul ..... Bernard Seigel
Olga ..... Madam Rosmoda

As a vehicle for displaying the dainty and delightfully insouciant personality of winsome Anita Stewart, "The Glory of Yolanda" is distinctly a success, though the story is unconvincing in many respects and lacks a well-developed "punch." But those who admire Miss Stewart, whose personal magnetism and popularity are equally undeniable, will find the picture all to their liking. There is good acting on the part of John Ardizonia, as the duke, Denton Vane as the prince, and Evart Overton as Alexander, the artist. An unnamed man playing Peter, the stupid peasant lover, deserves mention for his naturalness, and the other characters are well played. The settings, representing Russia, are well simulated and the direction is creditable. Indeed, the work of Miss Bertsch in this respect has much to do with the easy development of the plot and proves again that a woman can capably produce a picture.

The story is of the duke's infatuation for Yolanda, a beautiful peasant, whom he sees dancing in the woods. He brings her to Petrograd, to have her prepared for the royal ballet, planning to make her his morganatic wife after she has become famous. Meantime, she falls in love with an artist whom the duke sends to Siberia. The prince is also enamored of Yolanda, but is unusually self-sacrificing, so much so that after her success and the murder of the duke by Yolanda's brother, he aids the latter to escape and permits the girl to accompany her lover into exile, hinting at an early release.

The photography is very good and the atmosphere well maintained. Exhibitors should feature Anita Stewart heavily—she is the one strong drawing card in the production. A. H. S.

"A MODERN MONTE CRISTO"

Five-Reel Drama Featuring Vincent Serrano, Produced by Thanhouser, Under the Direction of W. Eugene Moore and Released by Pathe Feb. 4.

Hector Emerson ..... Vincent Serrano
William Deane ..... Thomas Curran
Virginia Deane, at age of 6 ..... Helen Badgley
Virginia Deane, at age of 18 ..... Gladys Dore
Tom Pemberton ..... Boyd Marshall

As the title suggests, the producers of this picture have reached into Dumas's "Count of Monte Cristo" for the basis of the plot, but only the basis. "A Modern Monte Cristo" tells of a man, living in the present day, who returns incognito and wealthy, having been a sailor for years, living on a desert island surrounded by water filled with pearl-oysters. He revenges himself on his enemy, who had unjustly accused him of a crime he did not commit. The story is interesting; suspense and thrills are plentiful.

Vincent Serrano dominates the picture in the role of Dr. Emerson. For the most part he ably portrays the character, but at times he is too theatrical. Tiny Helen Badgley, as Virginia Deane at the age of six, does some excellent work. The rest of the cast, which includes Thomas Curran, Gladys Dore and Boyd Marshall, play their parts adequately.

The manner in which each individual scene is staged is pleasing, but they are not put together with just the right amount of care. At times there is an impression of something having been left out. The photography is good and the interior settings and exterior scenes will do. The incident of the rescue of the little girl by the men in an aeroplane is very well done and interesting.

This picture will suit the patrons of a theater catering to average patronage. Vincent Serrano's name on the billing will undoubtedly prove effective. F. T.

DIRECTOR AL GREEN has completed at the Selig studios, Chicago, an unusual one-reel drama in which George Fawcett stars. Mr. Fawcett is supported by Vivian Reed, Charles Le Moyne and other well known screen stars.

JACK DEAN, Lasky Co.

Jack Dean's motion picture allegiance dates back one year to the completion of a vaudeville tour with Fannie Ward. With the latter he has played three years of legitimate productions as leading man. With the engagement of Miss Ward and Mr. Dean by the Lasky Company, he was destined for the lead opposite Miss Ward in the big variety of stories assigned this duo. Tall and a decided dark type, Mr. Dean is in exact contrast to Fannie Ward. He is a likable man with many friends, and among recent pictures in which he has been a leading character are "Each Pearl a Tear," "The Years of the Locust" and "Betty to the Rescue."

"A GIRL OF THE TIMBERLANDS"

Five-Part Drama by Mary O'Connor. Featuring Constance Talmadge. Produced by Triangle Fine-Arts under the direction of Paul Powell.

Jess ..... Constance Talmadge
Francis Ames ..... A. D. Sears
Bob Mullen ..... Clyde Hopkins
Cora Abbott ..... Beau Byrd
Senator Hoyle ..... Wilbur Higby
Eddie Stanley ..... Bennie Schuman
Leather Hermit ..... Joseph Singleton
Jess's father ..... F. A. Turner
Mrs. Kiesey ..... Mrs Talmadge
A Homsteader ..... Charles Lee
Forest-cruisers, homesteaders, land-jumpers, etc.

"A Girl of the Timberlands" is a pine-scented drama of love and treachery set in the heart of a huge forest. It deals with the struggles of a little group of homesteaders against the invasion of claim-jumpers and with the efforts of one lonely girl to protect her claim. For the first few scenes, the plot is somewhat obscured for the leaders are made up of colloquial terms which make claim-jumping a somewhat intricate art for the city-dweller to understand. Anyone, however, can understand the romance between the government inspector and the little forest girl who mistakes him for a "jumper" and shoots him while she is defending her home. After a series of misunderstandings caused by a brunette adventuress, their tribulations end in protection for the homesteaders and bliss for the lovers.

Constance Talmadge is a sturdy and picturesque little figure in her forest dress, while A. D. Sears makes a resolute and handsome hero in his disguise as a woodsman. The background in the depths of a giant Sequoia forest is an unusual bit of photography and decidedly impressive. A number of spectacular scenes such as the battle of the woodsmen in the forest and the inspector's escape through the burning cabin, serve to quicken the action.

The best advertisement for a picture of this type is in a reproduction of the wonderfully beautiful forest setting, which would attract the nature-lover on its merits alone. A. G. S.

"CHICKEN CASEY"

Five-Part Drama by J. G. Hawks, Featuring Dorothy Dalton. Produced by Triangle Kay-Bee Under the Direction of Raymond B. West and Supervision of Thomas H. Ince.

"Chicken" Casey ..... Dorothy Dalton
Mavis Marberry ..... Dorothy Dalton
Everett Hale ..... Charles Gunn
"Dickey" Cochran ..... Howard Hickman
Israel Harris ..... Thomas Guise

From "Chicken Casey" we learn that a playwright is a poor judge of the type of actress best adapted to the roles in his play and that a leading lady who seems to him "too queenly" in one part may be quite engagingly kittenish in another—in other words, you never can tell. The main idea of the play is refreshingly original but more adapted to three reels than to five. It is the story of a young novelist who refuses to consider a well-known actress for the role of a street waif in the play adapted from his novel. Piqued at this obstinacy, the actress decides to "show him"; she dons a ragged disguise and meets the skeptical writer in a low dance hall where she is posing as an actual waif. Her realism deceives him from the first and he begins a well-meaning campaign to rescue the wretched little outcast which leads him into serious difficulties. When these are cleared up and the identity of the "waif" revealed, he is at first resentful for the trick at his expense but he soon forgives the chief culprit and accepts her as his leading lady in every sense of the word.

Dorothy Dalton is charming in the scenes in which she plays "herself" or the famous actress but she seemed sadly miscast in her masquerade as the half-starved, impertinent little waif—we are inclined to agree with the playwright that she was "too queenly" for the role. Charles Gunn was pleasantly vague as the academic young author and the minor characters were satisfactory. The action is ingeniously worked out but dragged a bit at times.

While this is not up to the standard of Triangle productions, it nevertheless tells a clever little story fairly well and will appeal to the patron of the better class of motion picture houses. A. G. S.

"THREADS OF FATE"

Five-Part Drama Featuring Viola Dana, from Story by Richard Barry. Scenario by June Marthis. Directed by Eugene Nowland, Produced by Columbia for Release by Metro, Jan. 22.

Dorothea, "The Gift of God" ..... Viola Dana
Jim Gregory, "the wanderer" ..... Robert Whittier
Tom Wentworth ..... Augustus Phillips
Dr. Grant Hunter ..... Richard Tucker
Marquis Giovanni del Carnavacchi .. Fred Jones
Sarah Wentworth ..... Helen Strickland
Marcella ..... Nellie Grant

Viola Dana makes a very agreeable heroine of the extremely youthful type in "Threads of Fate," a somewhat involved drama, introducing a hint of trouble with striking miners, a touch of vivisection, a wronged husband and a miscreant marquis, with a dainty love story throughout, with Miss Dana and Richard Tucker as the principals.

The appealing characterization by Viola Dana raises the picture out of the ordinary and makes it a highly pleasing production, enhanced by the best of photography. The direction and some rather clever sub-titles add much to the general interest.

It tells of a foundling, Dorothea, loved by a young doctor. Her foster father inherits wealth from a coal mine owner, his uncle, and the foster-mother seeks to find a title for the girl by marrying her to the marquis, a man who ran away with Dorothea's mother, made her father a wanderer and caused her to be left, an infant, on a doorstep. In the end, her father discovers the plot and his errant wife, and she spirits her daughter away to save her from being abducted by the marquis. In an effort to revenge himself on the latter, the girl's real father is killed but the marquis is foiled and all ends happily.

Exhibitors can with truth describe this as a dramatic picture, with a delightful star. A. H. S.

"GLORY"

Seven-Part Comedy Featuring Kolb and Dill. Produced by M. L. B. Film Company and Released by Unity.

Glory Glory ..... Juanita Hansen
Louis Bohn ..... William Kolb
Mike Piotta ..... Max Dill
June ..... May Cloy
James Strong ..... Wellington Playter
Tom Strong ..... Alan Forest
Richard Graham ..... William Lampe
Glory, the child ..... Doris Baker

With all sorts and conditions of comedians going into the movies, it was inevitable that the famous "long and short" pair known to the vaudeville stage as Kolb and Dill should appear sooner or later on the screen. This they have done on several occasions and now this elongated comedian and his rotund partner lend their droll personalities to a comedy-drama called "Glory," which they save from being dull by their homely and realistic wit. The scene is laid in a small country town where the two German friends are hotel clerks, grocery store keepers, justices of the peace and, as Kolb insists, "the whole cheese." After appointing themselves "parents" of an orphan girl mysteriously left on the town, their helplessness in dealing with their charge is really funny. They also make the most of their rise from obscurity to opulence through the discovery of oil on their land but this part of the action is entangled with events in a counterplot. The story is marred to some extent by details of alleged "humor," which are, to say the least, in bad taste.

The comedy of Kolb and Dill depends so largely in their voices and dialogue that it is surprising that they can "put it over" on the screen as well as they do. What remains of their shrewd humor seems to screen well and even the leaders brighten up and gain point when the pair appear in a scene. Their make-up was particularly good with none of the grotesque exaggeration that is often seen when vaudeville stars are transferred to the screen.

In spite of its tiresome stretches, this film will probably be a successful comedy venture of exhibitors. It has a valuable asset in the names of Kolb and Dill which will attract the thousands who have laughed at this unique pair on the vaudeville stage. A. G. S.

"THE PRIMITIVE CALL"

Five-Part Drama Written and Directed by Bertram Braken, Featuring Frits Leiber and Gladys Coburn. Produced by Fox.

Betty Malcolm ..... Gladys Coburn
Brain Elkhorn ..... Frits Leiber
Bart Jennings ..... John Webb Dillion
Percy Malcolm ..... George Alan Larkin
John Malcolm ..... Lewis Sealy
Elsie Jennings ..... Velma Whitman
Buttons Jennings ..... Kittens Reichert

"The Primitive Call" is a redskin romance which gives a thrilling though highly colored picture of the tragedy in a vanishing race. The story shows a picturesque contrast between a fragile, blonde society girl and a dark-skinned melancholy Indian who under all the veneer of culture, retains the instincts of savagery. Through her wiles he is lured to betray his race but when his sacrifice is complete and she laughs at his dishonor, he throws off the veneer of civilization and carries her as a captive to his lonely wigwam on a mountain top where he lives as an exile from his people. Here she realizes that her former contempt for him has changed to love but his heart has turned to an Indian maiden and the society girl goes back to her frivolous environment a sadder and wiser pale-face.

While the plot is anything but original and might have been absurdly melodramatic, it has been developed so skillfully by the author and director that no part of the action seems improbable. The picturesque scenes with the redmen are staged in a setting of remarkable natural beauty and the details of direction and costuming are very well worked out. It is refreshing to note that the author did not inflict upon the story a ridiculous "happy ending."

The blonde beauty and languid manner of Grace Coburn is an excellent foil to the swarthy strength of Frits Leiber, who was startlingly realistic as an Indian type. All minor characters were well adapted to their roles and the other Indians looked like real red-skins and not like the cigar store variety.

This is the best possible example of a play which, while melodramatic, does not violate all the canons of good taste and probability. Exhibitors can safely bill this as an appeal to the audience which demands thrill after thrill without fear that it will offend the equally important type of audience which asks for some degree of sanity in its photoplays. A. G. S.

(Continued on page 54)

ART DRAMAS

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SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
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MARGUERITE BERTSCH.
Author—Director—Vitagraph Company.

Known to the public for more than five years as editor-in-chief of the Vitagraph forces, and since then as author and director of their Blue Ribbon features, Marguerite Bertsch has had a most noteworthy career in pictures. Many of Miss Bertsch's early successes, originals and adaptations, among which we still remember such names as "A Million Bid," "My Official Wife," "Captain Alvarez," "Shadows of the Past," "Uncle Bill," "The Painted World," "The Wreck," "The Vengeance of Durand." "The Reincarnation of Karma," "Through the Wall," "The Prince of Evil," "The Cave Man," "Mortmain," "Salvation Joan," "The Dust of Egypt," etc., are being reissued to-day and are meeting with the same success that greeted their first appearance, an unusual record for any picture.

The same success that belonged to Miss Bertsch as author and editor followed her as director, bringing her with her first production, "The Law Decides," both written and directed by Miss Bertsch, into the front rank of directors. Since then the vivid quality and marked originality that have characterized all Miss Bertsch's work leave much to conjecture, especially in the bigness and unusual nature of such themes as "The Devil's Prize," as to just what new and untried channels this woman's work will explore.

"The Soul Master" (featuring Earle Williams) and "The Glory of Yolanda" (featuring Anita Stewart) are Miss Bertsch's more recent productions, soon to be released.

INVADE LATIN-AMERICA

Famous Players-Lasky Productions to Be Handled by *Sociedad General Cinematografica* in Southern Republics

The Famous Players-Lasky Corporation has just closed contracts with the *Sociedad General Cinematografica* of Buenos Aires, under the terms of which all the productions of the four allied corporations will be handled exclusively by the *Sociedad* in Argentine, Paraguay and Uruguay.

The completion of these arrangements marks the invasion of South America by the largest producing and distributing concern in the United States and is the culmination of a series of investigations and negotiations lasting three years. When the Famous Players and Lasky companies completed a mutual agreement for the joint distribution of their products outside of the United States—where they are released on the Paramount Program—the producers turned at once to South America as being geographically next in line to Canada itself as the logical place for the exploiting of American photoplays. Investigations conducted at that time, however, led to the belief that the time was not then ripe for the establishing of a mutually beneficial arrangement. Now conditions have altered in South America, and the contract is the outcome.

The signing of this contract, following closely upon the engagement of J. C. Graham as a general foreign representative of the Famous Players-Lasky Corporation, and the engagement of Alec Lorimer and Ingvald C. Oes as foreign representatives, is only the first step along the line of expanding the worldwide activities of the company, which have previously embraced South Africa, Australia and the Continent.

MARY PICKFORD TO PLAY "REBECCA"

Famous Sunnybrook Farm Play Will Be Her Artcraft Vehicle After Gates Picture

Mary Pickford is to appear shortly in a screen version of "Rebecca of Sunnybrook Farm," adapted from the play, which was in turn taken from the well-known novels. It will be produced after "The Poor Little Rich Girl" is completed and released by Artcraft.

"Rebecca of Sunnybrook Farm" was adapted for stage presentation by Kate Douglas Wiggin and Charlotte Thompson from two of the former's books, "Rebecca of Sunnybrook Farm" and "The Chronicles of Rebecca." Originally produced by Klaw and Erlanger, under the direction of Joseph Brooks at the Republic Theater, New York City, on October 3, 1910, it scored an instantaneous hit with Edith Taliaferro in the title role. Following a long run at the Republic, the play was presented with notable success throughout the country and became popularly known among playgoers as a subject of unusual charm and human interest.

EDISON'S BIRTHDAY

Thomas A. Edison's next birthday anniversay—his seventieth—will be celebrated at the Edison plant at West Orange, N. J., on February 1 by Edison employes. Plans now under way contemplate an exclusive Edison gathering. The event which will be in the nature of a banquet and entertainment, will take place on the third floor of the storage battery building.

Lumiere, N. Y.
NICHOLAS DUNAEW.

Nicholas Dunaew, born a Russian, has had many years of legitimate and screen experience as player, author and director in the leading roles of Ibsen, Shakespeare, modern dramas and in his own plays, appearing in the theaters of Russia, France, Germany, Austria, London and America.

Because of his powerful impersonation of character roles, he has been in insistent demand by the great screen producing companies. His special work in the Vitagraph, World and Universal features has brought him to the foreground with the greater actors. In "My Official Wife" he was co-director with James Young, and was featured in the latest Universal features under direction of Rex Ingram, "Two Women," "Seething Humanity," and a Chinese underworld picture as yet unnamed.

Mr. Dunaew is the author of many dramas and short stories in Russian, European and American magazines.

J. A. BERST TALKS OF SUNDAY PICTURES

Tendency Toward Clean Films, Declares Pathe Official

"The exhibitors of the United States and not the producers, decide what kind of pictures shall be made," declares J. A. Berst, vice-president and general manager of Pathe Exchange.

"The exhibitors reflect the views of the motion picture public and there is no doubt but that the public wants clean, wholesome pictures that will entertain every day of the week, including Sunday, and that will appeal to young as well as to old.

"The tendency in the industry to-day is towards better and cleaner pictures. There has been and likely there is still a demand for the so-called 'sex pictures.' This demand exists not only in motion pictures but on the stage and in literature. Pathe has, however, refrained from taking advantage of that demand.

"There is no excuse for the kind of picture that offends public decency, and I am glad to state that this sort of picture is rapidly decreasing in popular favor. When the demand ceases, so will this type of picture, because the unscrupulous producers who are catering to the low taste of the community will not continue to produce pictures that will not earn money for them.

"All of the producers are now discovering that clean pictures are profitable. Some of the most popular features Pathe has released during the past year have been based on delightful, charming little stories that appeal to children and grown-ups with equal strength."

"VICAR" AS A SPECIAL

The Thanhouser production of "The Vicar of Wakefield," starring Frederick Warde, has been removed from the schedule of Pathe Gold Rooster plays and will be offered as a Pathe special. "The Vicar of Wakefield" is in eight acts, was directed by Ernest Warde and has a distinguished cast.

Because of the withdrawal of "The Vicar of Wakefield" from the schedule of Gold Rooster plays and its designation as a Pathe special, its release date in early March as a Gold Rooster play will be taken by "Her Beloved Enemy," featuring the two new Thanhouser stars, Doris Grey and Wayne Arey. The story is by Lloyd Lonergan, the direction by Ernest Warde.

The second March Thanhouser-Pathe Gold Rooster play will be Gladys Hulette in "Pots-and-Pans Peggie," another contribution to the "lovely girl series" under the authorship of Agnes C. Johnston. W. Eugene Moore is director.

Changes in April dates will be announced later.

Paramount Pictures

"Always in the Lead"

Over a year ago the producers of Paramount Pictures saw "the handwriting on the wall" and inserted in the large magazines of the country, reaching 55,000,000 people, that they were making pictures that were always in good taste.

Half the people of the United States were reached through the Saturday Evening Post, Ladies Home Journal, American Sunday Magazines, Ladies World, Woman's Home Companion, American Club Woman, Every Week, General Federation of Women's Clubs, Magazines, and many newspapers and billboards, street car cards, etc.

There is nothing *new* about fighting censorship, by removing the cause, Paramount producers did this from the beginning as a matter of course. This *foresight* helps keep Paramount Pictures always in the lead.

The concrete *proof* is in the two Paramount Pictures every week. This week, *Jesse L. Lasky* presents, *Marie Doro in "Lost and Won,"* a gripping story of a newsgirl's rise in life. Channing Pollock and Rennold Wolf who wrote "Lost and Won" especially for Miss Doro, are two of the most successful playwrights and authors in the country. Also, *Jesse L. Lasky* presents, *Wallace Reid and Anita King* in "The Golden Fetter," a thrilling and novel western photodrama. "The Golden Fetter" presents a new stellar combination in the persons of Wallace Reid and Anita King, both of whom have attained fame and popularity in previous Lasky productions.

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ROTHAPFEL TALKS TO LEAGUE

Small Attendance at a Morning Rialto Meeting Arouses His Ire, but He Says "Don't Be Discouraged"

A small crowd at a meeting of the Photoplay League at the Rialto Wednesday morning of last week caused S. L. Rothapfel to address some rather plain talk to the few who did attend.

The league, organized to promulgate the production and exhibition of the best in pictures, and sponsored by Mrs. Francis C. Barlow, Mrs. Schuyler N. Warren, Mrs. Kate Douglas Wiggin Riggs and Mrs. David Rumsey, failed to turn out as largely as had been hoped. Mr. Rothapfel said in part:

"Last night I had the honor of addressing the Moving Picture Directors' Association of America—the men who make and the men who direct the motion pictures; the men who are responsible for the motion pictures and what is shown upon the screen. There is a vast difference between that assemblage and this one. There were some 40 odd men there gathered, and I told them what the aim of the Rialto was, what my own personal aims were, and when I told them that they must preserve their ideals above everything else, those men, who have often been condemned by the public, cheered for at least two minutes.

"I did make the remark to the gentleman out in the lobby this morning that, in spite of this small crowd, the moving picture would succeed and rise to the height that it deserves, not because of you but in spite of you. After all, this mighty machine that is rolling on is the fifth largest industry of the country. Do you realize that it is educating and entertaining millions of people every day? Instead of being an aid to this mighty machine such a small attendance as this is only an obstacle and is hindering us in our aim to bring motion pictures to a higher standard. We want your help. The moving picture is bound to have its influence. It has been condemned severely, but I won't say unjustly. There are nevertheless better minds coming into the business. There are men who will put the motion picture on a higher plane. There will be better pictures and we are going to give you better forms of entertainment, but we have got to have your help if we want to do this.

"I did want to show you the different forms of motion pictures this morning, but our time is so limited that I am going to dispense with them. What I have to say is more important.

"I am discouraged at the attendance here this morning, but I am not beaten, and I am going to offer my theater again to the Photoplay League, and I am going to keep on offering it until I fill every seat in this auditorium. If you don't do it of your own free will we are going to make you do it. If you don't come for nothing we are going to make you pay and come. The great slogan of today is this, 'Give the public what it wants.' We cannot do it: first, because we do not know what the public wants, and, second, because the public itself does not know what it wants.

"The man who presents motion pictures and the man who makes motion pictures has to have the same relation to his audiences as the singer or orator. He has got to raise the moving picture to a point beyond. He must be a leader, not a follower.

"My friends, there is going to be a great change. There are a great many pictures that I would not show on my screen, I assure you, and there are a great many pictures today that I could show that have been passed by the National Board of Censors and that would "get over" and pack this house, but I have turned them down, and I am going to keep on turning them down. I have had a great deal of success in keeping my screen clean. I have proved in the heart of the city of New York that I could get more money by giving clean, wholesome entertainment.

"If I could tell you the evolution of what my own personal experience has been you would see readily that I have had a great deal of hardship. Seven years ago I opened my first moving picture theater in the back of a barroom, where I had 250 undertaker's chairs and where I showed pictures on an old bed sheet and charged only 5c admission. I am not ashamed of it. I am proud of it.

"Don't be discouraged at the attendance here this morning. I was, but I am not any more. Go out and dig your toes in the ground and say, 'I am coming next time and I will also bring my friends.' I am going to help you make this your headquarters. We need your help, we want your help.

"Watch our performances here, and if there is anything you don't like, tell us. If you are interested, and I know that you are, get hold and help. Don't stop, don't be discouraged. I don't care if it cost 20 times what it cost me this morning, it doesn't make any difference, I will get it back. If I don't, my successor will.

"Please don't hold it against me if I appear to be angry. I am really enthusiastic. I love the moving picture. Some day it is going to be an ART, and I want to stand that day and say, 'I have done my share,' and I want everyone to feel the same way.

"Go and see that wonderful production, 'Joan the Woman.' It may not be the kind of picture you like, but go and see it anyway. It is worth while, and you will see some things there that will make you sit up.

"I think I have said enough. I was going to talk upon the motion picture and its aims, but there is a very little time now. All I ask you is this, please don't be discouraged. The good Lord hates a quitter, and we're not going to quit. We are going to work just so much harder to make it a success the next time."

CHARLES CLARY AN ARTIST

Charles Clary's performance of "La Tremouille," in the Lasky Company's "Joan the Woman" production, is the one that best identifies him. A difficult role, but one that Mr. Clary made to stand out with wonderful clarity. "La Tremouille" will distinguish him to the end of all picture time.

Charles Clary is one of filmdom's real standbys. It was the good fortune of the Fox Company, not long ago, to put Mr. Clary under contract, and since then, he has appeared almost exclusively in pictures with William Farnum.

"The Honor System," a ten-reel Fox release, incorporates a Clary performance in one of its leading roles.

One of the handsomest men and best actors on the motion picture screen, Mr. Clary is an actor of repute and much value to screendom.

INAUGURATES NOVEL IDEA

OTTAWA, ONT. (*Special*).—Manager Clancy of the Dominion has inaugurated a new idea at his theater, the patrons voting for the most popular people for the members of his film company. The film drama will be shown at his theater the early part of February.

The Family, week 15-20, vaudeville and pictures to good business.

J. H. DuBé.

WEARS $5,000 CLOAK

When Ida Darling, who will support Geo. M. Cohan in his first Arteraft release, "Broadway Jones," as Mrs. Gerard, appears she will wear a $5,000 cloak, through the courtesy of C. C. Shayne. Miss Darling's wardrobe will be a feature of the picture.

The Lyric Theater announces a change of opening time beginning January 19. Matinees will be at 2:30 to 3:30 to permit attendance by school children.

FEATURE REVIEWS

(*Continued from page 50*)

"HER CONDONED SIN"

Six-Reel Reissue of "Judith of Bethulia" Produced by Biograph Under the Direction of D. W. Griffith.

Judith	Blanch Sweet
Holofernes	Henry Walthall
Naomi	Mae March
Nathan	Robert Harron
The Young Mother	Lillian Gish
The Crippled Beggar	Dorothy Gish
Dancer	Gertrude Bambrick

The Biograph company have taken their previously successful production of "Judith of Bethulia," lengthened it from four to six reels, tinted, shaded it a delicate sepia and retitled it "Her Condoned Sin," preparatory to releasing it again, three years after the original film was put on the market. An exhibitor would be committing an error of judgment if he did not book this feature at the first opportunity because, in its new form, it is a wonderful production.

Two facts that stamp the film as a drawing card are, that the direction was done by D. W. Griffith and that the company of players can easily be called a "million dollar cast." The names of Blanch Sweet, Henry Walthall, Mae Marsh, Robert Harron, Lillian and Dorothy Gish, all in one picture produced by Griffith, will cause no small amount of interest at this time. And one of the interesting features is that quite a number of the small part and extra people can be recognized as present-day stars.

The inlaid material to lengthen the picture would lead anybody, who had not seen "Judith of Behulia" before, to think it was all taken at the same time. The line of demarkation is not visible, and the added footage is principally where the court dancer performs before Holofernes. In looking at the present incident it seems as though the original must have been too short.

No comment is necessary on the capabilities of the players or Mr. Griffith's direction. The program speaks for itself, but it should be said that the warm, brown color that is thrown on the screen instead of the former black and white makes it far more artistic and increases the natural beauty of the scenes. The story of Judith's sacrifice for her people is of the kind that will always please and will bear seeing over again.

This picture should prove a tremendous drawing card. The names of the actors and the director should be displayed very prominently in the advertisements. F. T.

The Photoplay that Broke the World's Box Office Record at The Rialto, New York

ANITA STEWART

in Robert W. Chambers' Greatest Story

"THE GIRL PHILIPPA"

An Eight Part Special Blue Ribbon Feature

Directed by S. Rankin Drew

Released January 21st

Except in the territory covered by the Dallas, Denver, Los Angeles, Minneapolis, San Francisco, Seattle and Salt Lake City Branch Offices of Vitagraph-V-L-S-E, in which the release date will be January 28th.

Tremendous Advertising Campaign for "The Girl Philippa"

All the Hearst newspapers throughout the country will carry full-page, half-page and quarter-page spreads for a period of eight weeks. Full pages will be taken for three issues each in Cosmopolitan Magazine, Harper's Bazaar, Hearst's Magazine and Good Housekeeping Magazine.

The distribution of "The Girl Philippa" calendar, and a beautiful line of advertising helps including the Souvenir Book, seven styles of posters, heralds, slides and newspaper cuts, and the musical score by S. L. Rothapfel, of The Rialto, assure every exhibitor top prices and crowded houses.

Souvenir Book
Handsome eight-page book with three-color cover for distribution by exhibitors. Picturing the big moments of the film, leading characters and many charming photos of Miss Stewart.

VITAGRAPH
V-L-S-E INC.

Art Calendar
More than a million and a quarter copies of this six-color calendar are being distributed by leading newspapers throughout the country.

WILLIAM RUSSELL IS BIG ASSET TO MUTUAL

Is Doing Red-Blooded Pictures for American Co.

William Russell is the one dramatic male star on the Mutual program. He is exploited by President S. S. Hutchinson, of the American Film Company, where, at the latter's Santa Barbara studio, Mr. Russell has been engaged for the past two years. There is little to tell about him that you don't already know. Nature seems to have designated him for the screen and popular fancy at Mr. Russell's very outset in life. Developing nature's gifts was Mr. Russell's part of the program, with the result that the Mutual program finds him one of its decided assets.

The making of William Russell productions in the charming town of Santa Barbara, and with frequent trips to Los Angeles, has engaged the services of Mr. Russell for the last year. At present he is at work on the second of the William Russell series of features. "My Fighting Gentleman," written by Nell Shipman and just completed by Mr. Russell, was the third of the current series of Russell productions. It was preceded by "The Twinkler," written by a convict in Sing Sing prison, and before that came "Lone Star," written by Kenneth B. Clark, the *Saturday Evening Post* writer.

Studio Manager J. R. Crone has completed negotiations with Julius Grinnell Furthmann, successful writer of short stories and expert builder of screen plots, who has undertaken to supply Mr. Russell with several stories of the red-blooded type, and it is on one of these that the Russell company, directed by Edward Sloman, is now at work.

COAST LIKES "JOAN"

Lasky Company's Premier in Los Angeles Is Success

The Lasky Company's Los Angeles premier of its Farrar picture, "Joan the Woman," was one of eminence and a big attendance on the night of Jan. 15 at the Majestic Theater. By far the greater part of the first-nighters were picture folk, among them being the majority of those whose work was part of the "Joan" feature.

Decidedly Los Angeles likes the Cecil B. DeMille-Geraldine Farrar-Jeanie Macpherson conception of the story of "Joan of Arc." Wallace Reid, Charles Clary, Hobart Bosworth, Raymond Hatton and Theodore Roberts form a quintette whose work it would be difficult to surpass. James Neill and Tully Marshall earn distinction in their work, and others who have name-roles in the production are H. B. Carpenter, Lillian Leighton, Marjorie Daw, Stephen Gray, Ernest Joy, John Oaker, Hugo B. Koch, William Conklin, Walter Long, William Elmer, Emilius Jorgenson, and Larry Peyton.

To Alvin Wyckoff goes credit for the most remarkable photographic effects the screen has yet had. And again, Wilfred Buckland goes on record as premier art director. William Furst's music, which accompanies the production, adds greatly to the success of the "Joan" picture.

NO MORE NUDES

So Declares National Board of Review in Statement

The National Board of Review has determined against the nude in motion pictures. The statement in part follows:

"At its annual conference with the producers of motion pictures, the Board announced, as its present policy, its decision not to pass any pictures in which the female nude is displayed. All producing companies members of the National Association of the Motion Picture Industry have accordingly agreed not to permit in their studios the production of any photoplays using such a figure. This decision dates from January, 1917, and applies to all future productions in the motion picture field. Instructions to this effect have been sent to motion picture directors and scenario writers.

"The danger of the over-production of the sex problem play was pointed out. The producers emphasized that the motion picture should be in no sense an art pandering to lasciviousness and passion."

GRIFFITH ROAD STAFF

Experts in Many Lines at Each "Intolerance" Premiere

When David Wark Griffith decided to throw "Intolerance" open to public inspection throughout the nation, he decided it was as necessary to put over in the theater just as much accuracy in exploitation detail as he put in the making of the picture. Hence we find not only Mr. Griffith in personal attendance at each metropolitan opening of Intolerance, but certain members of his crack staff as well.

With him at each opening he has Howard Herrick, the general press representative of "Intolerance," widely known and formerly of the "Pink Lady," "Birth of a Nation," William Faversham, etc.; R. Ellis Wales, head of the costume and technical research departments for Mr. Griffith, whose department and big staff was responsible for the thorough accuracy of the archeological, costume, legal and sociological details of the great spectacle, and whose work for the Fine Arts productions has been so popularly recognized.

Others in the aggregation are:

Ralph De Lacy, Griffith's personal head property man, who is also one of the greatest designers of props and scenery in captivity, and who made scores of the props in the Babylonian scenes of "Intolerance" from the most meager description, some details being difficult to find in printed text, such things as the "catapults" requiring months of experimenting before the "secret spring," so necessary, was found.

Arthur Smith, the chief projection expert, who employs and drills all the operators for "Intolerance" in each city, and who is not only a graduate lens specialist, but a light-ray chemist.

Maestro Albert Pesce, the noted composer and orchestra leader, who arranges the score for "Intolerance" and trains an orchestra of 40 pieces and a leader before he leaves each city.

And the busiest man of all, probably, John A. Barry, Griffith's private secretary and personal supervisor of production en route. Barry is not only a keen business man and diplomatic agent, but a writer of ability and an expert judge of film production. So far "Intolerance" has been officially opened in New York, San Francisco, Los Angeles, Montreal, Chicago, Pittsburgh, Philadelphia and Brooklyn, others being scheduled for the near future.

A National Institution

STRAND THEATRE

Broadway at 47th Street

Week of January 28

GEORGE BEBAN

The Famous Character Actor

in a new photo-play of rare interest

"HIS SWEETHEART"

other superior photo attractions

Superb Musical Program by

THE CELEBRATED STRAND CONCERT ORCHESTRA

and vocal and instrumental soloists

Prices 15-25-50 cents Continuous from Noon to 11:30 P.M.

MADGE KENNEDY ENGAGED

Goldwyn Pictures Signs Star of Many Plays

Madge Kennedy, who appeared in "Twin Beds," "Fair and Warmer," "Little Miss Brown," and other plays, has been signed by Goldwyn Pictures to appear in feature pictures.

STATE RIGHT BUYERS

"HER CONDONED SIN"

IN SIX REELS

PRODUCED BY

D. W. GRIFFITH

(Founded on Judith of Bethulia)

The most magnificent and artistic spectacle staged by this celebrated producer

Included in the Cast are

HENRY WALTHALL — MAE MARSH
BLANCHE SWEET — ROBERT HARRON
LILLIAN GISH — DOROTHY GISH

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If you want to add to the reputation of your house and to your bank balance as well—BOOK BLUEBIRD Photoplays. Your Local BLUEBIRD Exchange, or
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TAX INVESTIGATORS' HEARING

Film Exhibitors Give Facts and Figures; Show Dangers of Imposing Levy on Industry; Stars' Salaries Considered

The legislative commission appointed to investigate the motion picture industry to determine whether a special tax could in fairness be imposed upon it is still in session at the Murray Hill Hotel. At the first two hearings held last Thursday and Friday, the committee from Albany, composed of Senators Parson, Walker and Yelverton and Assemblymen Wheeler, Flamman, Marsh, Brereton and Schimmel, heard the exhibitors' side of the fight from Lee A. Ochs, president of the Exhibitors' League of America, and the producers' argument against the tax from William L. Sherrill, president of the Frohman Amusement Corporation, and P. A. Powers of the Universal Film Company. They all emphatically pointed out that the imposing of an additional tax would tend to drive the industry from the State and cause a great number of the motion picture houses to close their doors.

When Lee A. Ochs was on the stand on Thursday he confounded the belief that exhibiting motion pictures was a gold mine. He stated that the majority of the houses broke even and a great many were run at a loss. The patronage of motion pictures is on the increase, he said, but the high cost of exhibition ate up the additional receipts. He indicated that many lose by the fact that the number of film theaters in New York city has been reduced in the last three years from 1,089 to 530. The figures he stated for the average house with a seating capacity of 600 are: Income (exclusive of Summer) from $550 to $650 a week. Total expenses from $500 to $590 a week, exclusive of money spent for heat. Profit from $50 to $60 a week.

William M. Seabury and J. Robert Rubin were counsel for the motion picture industry and in an opening speech Mr. Seabury stated that he thought an extra tax on the film business was discriminating against it. Each said that the picture interests desired to give all the information possible. Harvey D. Hinman was counsel for the committee.

On Tuesday William L. Sherrill was called to the stand first. He told the committee that more money is spent than the producer is getting back, due to close competition and the high cost of producing. In fact Mr. Sherrill's testimony was in the same tone of that given before, that the profits of the motion picture business were grossly exaggerated. He stated that there were some very successful companies but he was speaking in the aggregate. Among other things Mr. Sherrill said:

"The business is progressing toward perfection, but there is yet much to be done to make it steadily profitable."

He suggested that the enormous salaries paid to stars make the business at present unsteady, and in many cases unprofitable. He pointed to the constant decrease in the number of motion picture theaters, which he said was only partly explained by the development of large picture houses with elaborate programs driving out of business the smaller and less attractive houses.

Asked if he thought the motion picture industry could bear the burden of another tax the witness said:

"Any business ought to be taxed if it is justified, but I do not know that it is in the case of motion pictures."

P. A. Powers was the only other witness of the day. The cost of production of the motion picture film, according to Mr. Powers, has increased since 1909 from 50 cents a foot to more than $2.50. First as the cause of the increased cost of production Mr. Powers mentioned the high salaries paid to the screen favorites. Mr. Powers was then asked to enumerate the largest producing companies who employ the high-priced stars so that the committee may summon the officers of these concerns.

Chairman Wheeler called a meeting for Wednesday and it has been stated that there is a possibility of Charles Chaplin, Douglas Fairbanks, Mary Pickford, Anita Stewart, Geraldine Farrar and other stars of the screen being called upon to tell the facts about their salaries.

"PRICE SHE PAID" IS ALMOST READY

New Clara Kimball Young Picture Promised Shortly by Selznick

Interest among the many admirers of Clara Kimball Young now centers in the forthcoming production—her third under the Selznick banner—of "The Price She Paid," an adaptation of the novel by the late David Graham Phillips.

In "The Price She Paid" Miss Young will be seen in a role that will delight her followers. She plays a society girl who marries for millions and learns to repent at leisure. This role in the story affords Miss Young an opportunity to wear a wonderful assortment of gowns and other feminine trappings of the latest mode and the luxurious settings reign from Fifth Avenue to Palm Beach.

The picture was directed by Charles Giblyn who, until his engagement by Lewis J. Selznick for this production, was one of the foremost producers in the Triangle forces. The interiors for this production were taken at the Selznick studios in New York, formerly the Biograph plant, but many of the exterior scenes were photographed in New Orleans, where Miss Young, Director Giblyn and her entire company remained for several weeks. The picture was completed last week and Director Giblyn and his assistants are rapidly finishing the work of cutting and assembling the film.

The cast surrounding Miss Young is one of exceptional quality, including such noted photoplay favorites as Alan Hale, Louis Beadeut, J. Fletcher, Mrs. Perry, W. J. Butler, Snitz Edward and F. Powell.

NEW POUGHKEEPSIE THEATER

POUGHKEEPSIE, N. Y. (*Special*).—New Year's Day was the opening of the new Vassar Theater which will be devoted to the best films in the motion picture line. The new theater is located between White Street and Palmer Avenue having a seating capacity of 800. In the opening of the new theater Poughkeepsie has its first theater managed by a woman. Mrs. A. M. Davis has full charge and is a thorough business woman and has a very pleasing personality. Mrs. Davis is the wife of Mr. Davis, the well known manager of the Morgan House, one of Poughkeepsie's leading hotels. The new house is decorated in green and old rose. It is said that International, Mutual, Bluebird, Pathe and Popular films will be shown. The opening photoplay was "Ocean Waif" and the house was crowded for the three performances, which is the policy of the house.

A. EDWARD WALKER.

ELSIE FERGUSON SIGNED UP

It is reported that Elsie Ferguson has signed a contract with the Cardinal Film Corporation to make her motion picture debut under its direction. This is the company that produced "Joan, the Woman," the film based on the life of Joan of Arc, for which Geraldine Farrar acted the role of the peasant maid, now being shown at the Forty-fourth Street Theater. Miss Ferguson, it is said, will begin her new work at the conclusion of her engagement at the Hudson in "Shirley Kaye."

"VAMPIRES" DRAWS WELL

"The Vampires," the Mutual-Gaumont series of nine French detective stories, at the Mehsey Theater, Salt Lake City, proved such a drawing card that the manager was bombarded with requests for a repetition of the series.

Consequently the last chapter of "The Vampires" was shown on Jan. 25, and on Jan. 28 the entire series will be repeated, leaving only two days between the showing of the last chapter and the beginning of the first chapter.

RIALTO USING GENERAL FILM

That short dramatic subjects are coming into vogue with the high class exhibitors was demonstrated last week when S. L. Rothapfel contracted with the General Film to use as a steady diet the Essanay two-reel series, "Is Marriage Sacred?" at his Rialto Theater. The Rialto first shows one of these subjects, "The Wide Wrong Way," the week of Jan. 22, and will follow with others of the series from time to time. The possibilities and advantages of the short drama are being recognized more and more by exhibitors, and it is expected that many leading motion picture theaters will follow the lead of the Rialto in installing two-reel drama as a part of their regular program.

DRESSLER-MUTUAL DEAL OPEN

An impression that Marie Dressler is now under contract to appear in productions for Mutual distribution appears to have been gained from a misinterpretation of a statement made by President John R. Freuler of the Mutual, when he recently admitted that contracts with the star had been drawn. The project is still in the promotional stages, according to the Mutual Film Corporation, and at this time no information can be given of completed arrangements of final plans.

PRAISES THE MIRROR

Jack Warren Kerrigan visited the city of Houston, Tex., appearing at the Isis Theater. He is touring the country, and when interviewed by Herbert Gordon, THE MIRROR's correspondent, praised the publication heartily. "THE MIRROR is my 'old stand-by,'" he declared. Mr. Kerrigan is to go to Los Angeles later in the year to enter the film field for himself, he asserts.

AT THE ACADEMY

Theda Bara in "The Darling of Paris," the second Super De Luxe William Fox production, is being shown at the Academy of Music. The photodrama presents Miss Bara in a role that plainly shows her many and diversified talents.

Audiences Everywhere Spellbound by

D. W. GRIFFITH'S COLOSSAL $2,000,000 SPECTACLE

"INTOLERANCE"

LOVE'S STRUGGLE THROUGHOUT THE AGES

Most Massive, Awe-Inspiring, Thrilling, Beautiful Production the World Has Ever Known. The Crowning Achievement of the World's Greatest Producer.

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Month at the Colonial Theatre, Chicago
Month at the Chestnut St. Opera House, Phila.
Month at the Pitt Theatre, Pittsburgh

Direction WARK PRODUCING CORP., General Offices, 807 Longacre Bldg., New York

NINE COMPANIES BUSY ON MUTUALS

Productions Under Way in Studios at Both Extremes of Continent

Little time for anything but active work is being found in the various studios now preparing productions for Mutual release.

On the eastern coast, at the studio of the Frank Powell Producing Company, at College Point, Long Island, are two of the famous stage favorites recently signed by President John R. Freuler, in accordance with his policy of "Only big stars for the Mutual."

Marjorie Rambeau, one of the attractive Broadway favorites not long ago added to the Mutual roster, is at present doing double duty and dividing her time between the footlights and the screen.

Nance O'Neil, also star of the Powell Producing Corporation, too, combines work before the camera with the stage. The first of the O'Neil series of Mutual Star Production to be produced by the Frank Powell Producing Corporation will be the portrayal of the title role in "Mrs. Balfame," a picturization of Gertrude Atherton's novel of the same name.

Marie Cahill, the famous comedienne of the stage, who has just been added to the Mutual's list of stars, too, is at work on the eastern coast. At the studios of the Mardan Photoplay Company, on Long Island, she has commenced the production of her first Mutual picture, "Flirting with Romance."

Out on the western coast, at the American studio, at Santa Barbara, Mary Miles Minter and William Russell are putting the finishing touches to their next Mutual offerings.

Miss Minter is just completing "The Gentle Intruder," the sixth of her Mutual Star Productions.

William Russell is likewise working on the finishing scenes of "My Fighting Gentleman," under the direction of Edward Sloman. In this production Francella Billington makes her debut as Mr. Russell's leading woman, and Jack Vosburg makes his first appearance as a Mutual player as the villain of the piece.

Preparations are also being made at the American studio for the first production of Gail Kane, the American's newest stellar acquisition, when she arrives at the studios from New York City.

Down at San Diego the members of the Pollard Picture Plays Company headed by Margarita Fischer are completing the production of the fourth of the Margarita Fischer series of Mutual Star Productions, "The Devil's Assistant," the vivid preachment against the use of drugs, written by I. Edward Hungerford.

The companies of players at the Vogue studios, at Los Angeles, are alternating in the producing of one comedy a week. Ben Turpin, Paddy McQuire, Gypsy Abbott, Lillian Hamilton and Arthur Moon, Marie Templeton and Ed Laurie are among the popular players at this busy place.

Gaumont is in constant touch with all parts of the world, gathering material for its quota of regular weekly releases of news and travel, "Mutual Weekly," "Reel Life," "See America First."

From the Signal studios come the reports that Helen Holmes is performing her last spectacular feats in the fifteenth and last chapter of the Mutual-Signal photo-novel "A Lass of the Lumberlands," and drawing to a close the tangled incidents of this most thrilling of continued stories of the screen.

At the Lone Star studios in Los Angeles, the unparalleled Charlie Chaplin, having completed "Easy Street," his ninth Mutual comedy, is already outlining his next antics which will set the world laughing.

Shorty Hamilton, who has made a distinctive success in western character roles, is at work at the Monogram studio, at Los Angeles, on his series of two-reel dramas to be released as Mutual "Featurettes" under the general title of "Adventures of Shorty Hamilton."

GOLDWYN PICTURES CORPORATION ADVISORY BOARD.

Left to Right—Seated: Edith Ellis, Author of "Mary Jane's Pa," and Other Plays; Roi Cooper Megrue, Author of "It Pays to Advertise," "Under Cover," "Under Fire," "Potash and Perlmutter in Wall Street" and Other Plays; Ralph W. Ince, the Noted Director; Edgar Selwyn, First Vice-President of Goldwyn, Author, Producer and Actor; Robert W. Chambers, America's Most Famous Novelist, Who Has Just Signed with Goldwyn; Irvin S. Cobb, Novelist; Margaret Mayo, Author of "Polly of the Circus," "Baby Mine," "Twin Beds" and Other Plays, Chief Literary Adviser and in Full Charge of Scenarios.

Standing: Left to Right—Crosby Gaige, Treasurer of Goldwyn; Samuel Goldfish, President of Goldwyn Pictures Corporation and Chairman of the Advisory Board, and Arthur Hopkins, Second Vice-President and One of the Chiefs in Charge of Production.

AT THE FILM THEATERS

THE STRAND

At the Strand Theater, Marie Doro in "Lost and Won," a gripping drama of newspaper life, is the attraction. The story has to do with "Cinders," a little newsgirl who on a bet is made the ward of a wealthy stockholder, he wagering that he can transform the newsgirl into a society belle within a year. The Famous Players Film Company, producers, have given Miss Doro an excellent supporting cast, including Elliott Dexter, Maym Kelso, Carl Stockdale, C. H. Geldert, Sydney Dean, and Robert Gray.

Other films of interest shown are "King of the Rail," a new comedy, entitled "The End of a Perfect Day," and the Strand Topical Review, including interesting news pictures from this country and abroad.

THE RIALTO

At the Rialto Theater this week, "The Mysterious Mrs. M.," a Bluebird picture starring Mary McLaren, is the feature. Beside the usual comedy, news and scenic films, there is a special attraction in the person of E. Alexander Powell, famous war correspondent, who lectures on the European struggle, independently of the pictures. A few war films are run first, however.

FORTY-FOURTH STREET

"Joan the Woman," De Mille's super picture with Geraldine Farrar as Joan of Arc, is still the attraction.

THE LYRIC

At the Lyric Theater, Annette Kellermann in "The Daughter of the Gods," produced by Fox and directed by Herbert Brenon, is still doing a big business.

AT THE PARK

"Enlighten Thy Daughter," a seven-act dramatic screen production, opened at the Park Theater Sunday for an indefinite engagement.

The picture was produced by Ivan Abramson, the former operatic director, and includes in the cast Zena Keefe, Katherine Kaelred, Frank Sheridan, James Morrison, Marie Shotwell, Rubye De Remer, Arthur Donaldson and Violet Horner.

VERNE FILM ATTRACTS

"Twenty Thousand Leagues Under the Sea," the Universal Film Manufacturing Company's eight-reel photo-drama based on Jules Verne's wonderfully imaginative story, enters upon the fifth week of its engagement at the Broadway Theater this week.

CLIFFORD
BRUCE

Star of

PASSION

McCLURE'S

LLOYD INGRAHAM

DIRECTOR

FINE ARTS-TRIANGLE

ANTHONY KELLY

PLAYWRIGHT

To Be Released Soon:

A ten-part adaptation of **"God's Man"** for **Frohman.** Direction George Irving.

An original eight-part story for **Edgar Lewis,** producer of **"The Barrier."**

A ten-part adaptation of **"The Golden Woman"** for Edgar Lewis.

"Parentage," an original eight-part state rights feature for **Universal.** Direction Hobart Henley.

Victor Moore in a series of comedies for **Paramount.**

WHAT IS HAPPENING ON THE PACIFIC COAST

Activities in the Film Industry—News from the Picture Studios

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—It is utterly impossible to secure a ticket to the premier, Jan. 15, of the Geraldine Farrar photodrama, "Joan the Woman." The cast explains part of the popularity, as it includes Wallace Reid, Theodore Roberts, Hobart Bosworth, Raymond Hatton, Tully Marshall, Charles Clary, H. B. Carpenter, Marjorie Daw, Larry Peyton, Walter Long, and John Oaker.

The Triangle-Fine Arts comedy-drama, "The Failures" is an expose of a gang of dramatic school fakes. Edward Morrisey pilots the company headed by Dorothy Gish, with Frank Bennett playing opposite.

Mary ("Shoes") MacLaren challenged Screamer Clarke Irvine to an auto race, and he promptly took her on. Also, he was forced to take her dust in a record run from Universal City to Los Angeles. He's a good loser, especially to such a game little chauffeuse.

Maude George is again under Lois Weber direction, in a Bluebird feature on the wing.

Gladys Brockwell and her director, Richard Stanton, have finally hit on a fitting story, to the satisfaction of the entire Fox personnel. Fox standards are not to be juggled with.

Harrish Ingraham, of the Crane Wilbur company, is picturizing several of his published stories, hoping to persuade David Horsley to produce them.

Seena Owen, under direction of Chester Withey, is back in the Fine Arts studio, almost snowed under by congratulations and rejoicings.

Brooklyn Keller, who has won his spurs in Fox dramas, has been shifted to a Fox-film comedy company, where his undeniably comedy talents are shining brightly.

Corenne Grant is playing a gypsy girl in a new Balboa feature; Ruth Roland and Roland Bottomley have finished "The Neglected Wife," and Mary Sunshine and Jackie Saunders are in the clutches of five-reelers.

In Lasky Lane there is seen, painted under the stars on the dressing-room doors, two new names: Jack Pickford and Margaret Illington.

The new leading lady of the William Duncan Vitagraph company is Carol Halloway, a beautiful blond girl, well known in light opera leading roles, and featured in the American Beauty photoplays. She is a daring horsewoman and swimmer, and happy all the day.

Directors Donald Crisp and Howard Estabrook have turned out two new Morosco pictures and given their respective stars, George Beban and Vivian Martin, time enough to see some other stars' pictures at downtown theaters.

The Rolin Comedy company have endowed a bed in a nearby hospital, for the exclusive benefit of their own pay-rollers. It will have an inmate soon, as their technical artists are building a Roman bath to be used in the next picture for Bebe Daniels and Lonesome Luke.

Wilfred Lucas is featured with Carmel Myers in the Triangle-Fine Arts photodrama, "Orpheus," by Samuel Hopkins Adams; while on the next door stage Kenneth Harlan, the "Sumurun" dancer, will be featured with Constance Talmadge in "Betsy's Burglar," by Frank E. Woods, Fine Arts manager of productions.

The Signal Company have begun spinning thirty steel-rail reels of trouble especially written by P. G. Estee, just for Helen Holmes to untangle, in "Webs of Steel."

Lloyd Brown, supervisor of Clune productions, claims to be the innovator of "fading in" sub-titles recording the words spoken by the characters during the action of the scenes, and first used in "The Eyes of the World."

Director Lynn Reynolds, Myrtle Gonzales and the "Code of the Klondike" company are up in the mountains snowballing each other.

BRADY DISCUSSES "SHOWMANSHIP"

Answers Exhibitor's Letter and Gives Some Interesting "Pointers" on the Question

The following interchange of correspondence between Wm. A. Brady of World Film Corporation and a Middle West exhibitor, seems to contain some interesting material for general consideration. An extract from the exhibitor's letter to Mr. Brady says:

"I have noted your published remarks at various times concerning longer runs for pictures and what you consider the folly of changing the program every day, relying entirely upon regular patrons and those who happen to be attracted when passing the lobby. Every exhibitor should at least pause and weigh anything you say about running a theatre, for you are first of all a showman, as your record proves, and if you don't know the public, nobody does.

"So I concluded to experiment. I put on a certain World Brady-made for three days, and advertised it in advance as I would have advertised a coming stage show when I was running a regular combination theater here. The experiment was entirely successful. The first day's business was a little better than normal for that day of the week, the second jumped up $65, and the third was capacity.

"This certainly looked as if I had solved my problem on your advice—but only for a minute. The particular play I had picked out made a big hit with the first day's patrons, and they did the rest by telling their friends about it. But how can I be sure of always being able to find other plays that will do the same?

"At the profit margin prevailing in most picture houses a photoplay that fell down on its opening and played to little or nothing the next two days would make quite a hole. The daily change plan may not enable us to get all there is in a good picture, but it gives us a chance to dodge being hurt very much by a bad one."

Mr. Brady jocularly replied that his correspondent could find a way out by using World pictures exclusively, and then took up the more serious end of the matter.

"Your theater," he wrote, "is in a city that was known in the days of traveling shows as a three-night stand. You need not have waited for me to point out that a city which formerly supported expensive theatrical combinations for half a week at a time, cannot take ample care of a comparatively trifling cost picture for the same period.

"You have been simply making a one-night stand out of a perfectly good three-day city, and you had to be told about it before you woke up. You have accomplished this net result by following custom set by others instead of thinking for yourself.

"Not at all in the spirit of criticism let me express my surprise that you should not realise the close similarity of all show business in the broad, infallible proposition that the attraction draws the money, and not the theater.

"The public does not go to a theater because it is a theater, but because of what is in the theater—and this goes for picture houses as well as for all other places of entertainment.

"It is quite true that an exhibitor can build up a certain following by running his house carefully and respectably, but he cannot realise the best that is in his business by following such a line.

"He must get out and hustle for that vastly greater patronage, which has something more important in mind than the mere killing of an evening by dropping into a carefully and respectably run theater, without knowing beforehand something definite about the picture. And he cannot get out and hustle if he must change his bill every day.

"The natural one-night stand must of course be conducted on the one-night plan, for you can get only a certain percentage of support from a given total of population. But this turning of week-stands and three-night stands into one-nighters is not showmanship—it is simply doing a certain thing because somebody else did it first.

"All that is required to get a bigger profit out of extending motion picture runs is reasonable discrimination in the selection of material and intelligent energy in telling your public in advance all about the attractive features of your entertainment.

"This situation is what the World Film Corporation has been driving at for many months, consistently and determinedly—to make pictures which may be depended upon to stand up for seven days in a week stand and three days in a three-day stand. We have made good on this proposition wherever the exhibitor has tried it out.

"Showmanship, I take it, is first securing good shows and then exploiting them for the last ounce that is in them—not merely passing them along on the implied confession that they will not bear repetition."

EXHIBITORS CONVENTION

State Showmen Meet at Albany This Week—Important Discussions

The State Convention of the New York Exhibitors is in progress at Albany this week at the Ten Eyck Hotel. The sessions began Tuesday and end Thursday. The program is as follows:

Tuesday, Jan. 23.

Convention called to order at 3:30 P.M. Appointment of Committees as follows: Legislation, By-laws, Transportation, Deposit System, Membership, Finance, Grievance.

Important Conference between locals on personnel and standing of Assemblymen and Senators.

Wednesday, Jan. 24.

11 A.M. Report of Committees. Immediately upon adjournment, delegates will proceed in a body to the Capitol and visit Assembly and Senate Chambers.

Thursday, Jan. 25.

11 A.M. Delegates meet in Committee of the Whole. Subject: Means of propaganda, slides, petitions, etc.

3 P. M. Election of State Officers and Delegates to the National Convention.

Banquet.

士 Sr. Gran Vía Jones
Feiner Wilhelm Jones
振 Gaskiga Jones
ΜΟΥΡΟΥΖΗΣ ΤΖΩΝΣ
威 M. Montmartre Jones
בראָדווי דזשאָונס
律 Sig. Buontempone Jones
Бульварный Джоунсъ
布 Broadway Jones

How the world will read the title of
GEORGE M. COHAN'S initial photoplay
Released in Feb. by Artcraft Pictures Corporation
729 Seventh Ave., N.Y.City

CHARLES CLARY,
Fox Company, Hollywood, Cal.

After many years of legitimate experience with Mary Mannering, Mrs. Leslie Carter, James Neil and Ralph Stuart, Mr. Clary's distinguished playing ability found its finest medium on the screen.

His Selig padre in "The Rosary" endeared him to the public; and his work as McCarthy in the Fox pictures "The Price of Silence" and the district attorney in "The Honor System" reached a climax in his flawless characterization of "La Tremouille" in the Lasky-Farrar photodrama, "Joan the Woman."

SCOOP FOR NEWS REEL

Hearst-Pathe Service Gets Off to a Fine Start

The Hearst-Pathe News got off to a fine start.

With the second number a big "scoop" was made on the big explosion and fire at the Canadian Car and Foundry Company's munition plant at Kingsland, N. J.

Only three minutes after the first explosion a high-powered automobile was on its way from the New York office of the Hearst-Pathe News, carrying three cameramen and their helpers. At the same time another machine was speeding towards Kingsland from the New Jersey office containing two cameramen.

The five cameramen got very close to the fire and secured their pictures while shells were exploding all around them. Hundreds of feet of film were secured and the pictures were most remarkable, showing the fire at its height, and are excellent examples of night photography. These pictures were being shown the next day on Broadway.

In the same issue are shown some notable views taken from a dirigible balloon in Greece. While at a great height the cameramen secure "bird's-eye-view" pictures of a large section of the picturesque country.

MAYOR OF NEWARK TO LEAD MARCH AT BALL

Will Escort Anita Stewart, It Is Announced by Exhibitors of New Jersey

Of the many promised surprises in store for the patrons of the movie ball at Krueger Auditorium, Newark, N. J., on Thursday evening, Feb. 1, will be that of the Honorable Mr. Raymond, the Mayor of Newark, leading the grand march with the famous star, Anita Stewart of the Vitagraph Company.

This will be the first time that any association has been able to induce Mayor Raymond to act in this capacity.

Entries are coming in daily for the contest of young women, who are desirous of becoming movie stars and all the indications are that Florence La Badie, and the other judges, will have considerable difficulty in picking out the winner.

More and more of the leading movie stars are accepting the invitation sent them and everyone should be able to meet and dance with their favorite.

A number of publicity stunts will be staged by the different film manufacturers and the entertainment committee promise some big cabaret novelties during the evening.

The First Infantry Band and Orchestra of Newark will furnish the music for both the dancing and the entertainment and the members of the Exhibitors League of New Jersey will all act as committee-men to look after the comfort and welfare of their guests.

HAROLD EDEL, managing director of the Strand Theater, New York, is the proud father of an eight pound baby born Jan. 2.

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JEAN SOTHERN.
Van Dyke-Art Dramas.

GRIFFITH SPECTACLE FOR STATE RIGHTS

"Her Condoned Sin," from Biograph, Is Elaboration of "Judith of Bethulia"

Announcement comes from the Biograph Company to the effect that "Her Condoned Sin," an elaboration of their famous masterpiece "Judith of Bethulia" is now completed in six reels and ready for release through state-rights exchanges.

This spectacle, directed by D. W. Griffith, produced along the lines of "The Birth of a Nation" and "Intolerance," is sure to share in the quota of success which lies before Griffith's great productions, and despite the fact that it was the first big production it will bid for supremacy with his later successes.

"Her Condoned Sin," it is claimed, has everything that makes for a successful state-rights proposition—a strong cast headed by Blanche Sweet and Henry Walthall, supported by Mae Marsh, Robert Harron, Lillian Gish, Dorothy Gish, and equally prominent Biograph players; the direction of D. W. Griffith and the standard Biograph photography.

MARY FULLER.
Lasky.

CONFUSION OVER BUFFALO BILL PICTURES

K.E.S.E. Explains the Cause of the Apparent Mix-up

There appears to have been some confusion regarding the identity of the forthcoming Essanay "Buffalo Bill" picture, to be released through Kleine-Edison-Selig-Essanay. It was first announced as "The Life of Buffalo Bill," but developments show that it should have been announced as "The Adventures of Buffalo Bill," a five-reel feature, entirely new and distinct from "The Life of Buffalo Bill."

Kleine-Edison-Selig-Essanay in a statement call attention to this fact and state specifically that "The Adventures of Buffalo Bill" will present scenes in the life of the great plainsman that were not shown in the first picture mentioned, "The Life of Buffalo Bill."

These actual battles and encounters were reproduced by the Essanay Film Manufacturing company through an arrangement with the United States Government for the purpose of keeping, for the benefit of posterity, a copy of these pictures in the archives of the Government at Washington.

TWO YEARS BEFORE THE CAMERA

By Pauline Frederick of Famous Players

Dana's "Two Years Before the Mast" is one of the most interesting tales I have ever read—but that is because nobody has as yet written a book entitled "Two Years Before the Camera." Dana described a multiplicity of adventures in many strange lands, but it is doubtful that his experiences would surpass those of anyone who has spent an equal amount of time before the camera. Who will write the book? I should love to do it myself if enough time could be squeezed out of a very busy life in which to do it.

It was just two years ago that the Famous Players Film Company whisked me off the stage and aboard a ship bound for Italy, where we staged "The Eternal City," in Rome itself. From that moment on, it seems as though there had been an uninterrupted succession of activities which have gradually shifted in their complexion from nerve-wracking work to pleasurable thrills.

The first few scenes before the camera will stand out in my memory as long as I live, for they were far more terrifying than my first appearance on the stage. In the latter case I was just an ambitious girl eager to make good, but when I became a photoplayer, it was against the advice of all my friends and in the face of their cheerful prophecies of utter failure that I undertook the work. The pressure from that source was rather strong, and then there was complete unfamiliarity with the requirements of the camera to add to my discomfiture.

Now, after two years of study and effort, I approach a scene in the studio with the same feeling that I entered upon the fifth or six week of "Innocent" on the stage. But there is this difference—that, instead of playing the same old scene over and over again, I am constantly enacting some different scene. For that reason, there is always a much keener interest in studio work than there is in a stage production, after the rehearsals and first night are over.

During the two years that I have been with the Famous Players, I have been to Europe, and have traveled all over the east coast of America, from Canada to Florida, and have just returned from Cuba, where we staged "The Slave Market." If I had remained on the stage, my travels would probably have been confined to Chicago and Boston, with long monotonous runs to keep me continuously tied down. Old as the saying is, it is still true that variety is the spice of life, and it is that

Campbell, N. Y.
PAULINE FREDERICK.

fact which makes motion picture work so fascinating.

Furthermore, it is absorbingly interesting to grow up with a brand new institution. The stage is hundreds of years old and the greatest of actors and actresses can only expect to fill very tiny niches in its history. But here we are watching the very birth of this newer, universal form of entertainment, which is inevitably destined to greater and greater achievements, and with the development of which it is an honor and a pleasure to be identified. Even in the last two years there have been vast improvements made in the staging of photoplays, and I am sure that there will continue to be better methods devised as we live and learn.

I am proud to be a photoplayer, and I am delighted to have been associated with such men as Adolph Zukor, Jesse L. Lasky and Daniel Frohman in their productive efforts for the Paramount Program.

GOLDWYN PICTURES

What the Great Critics Think of Goldwyn Stars and Plans

ANNOUNCEMENT of Maxine Elliott, Jane Cowl and Mae Marsh as Goldwyn stars resulted in an amount of newspaper praise *unique in motion picture history.*

THESE voluntary comments by the greatest critics on powerful newspapers *should convince all exhibitors* in advance of the tremendous drawing power our stars and productions will have:

CHICAGO JOURNAL: "In Maxine Elliott Goldwyn has discovered a Goldmine."

NEW YORK TIMES: "Mae Marsh is the Maude Adams of the screen."

NEW YORK TRIBUNE: "There is only one Mae Marsh."

CHICAGO AMERICAN: "Jane Cowl is our greatest dramatic actress."

NEW YORK TELEGRAPH: "We welcome Goldwyn to filmland. Samuel Goldfish, Edgar Selwyn and Arthur Hopkins will greatly advance motion pictures."

INDIANAPOLIS STAR: "Goldwyn Pictures Corporation . . . the film Company with brains."

PHILADELPHIA LEDGER: "Goldwyn combines an exceptional group of stars and managers."

THE PITTSBURG DISPATCH: "Maxine Elliott, Jane Cowl and Mae Marsh. . . . . Evidently Goldwyn has 'gone out for bear.'"

THE SEATTLE TIMES: "Goldwyn's announcements seem to forecast the greatest stars ever assembled under one management."

The force of *this* announcement lies in the fact that many great authorities say about our organization and its stars the things that, otherwise, we might have to say about ourselves.

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The THOMAS A. EDISON STUDIOS Announce

FRANCINE LARRIMORE
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(For Release, Feb. 12th)

A tender and inspiring tale of a little girl and a little boy who spent their childhood in the confines of a poorhouse.

"The Royal Pauper" is an adaptation of one of the stories of Henry Albert Phillips, the widely-known writer. It is replete with human interest and is the kind of a tale that tugs at the heart-strings and brings alternate smiles and tears. Miss Larrimore's characterization is superbly done and she has the assistance of an exceptionally high-class supporting cast.

This is a feature that will be played in every good motion picture house in America. Make arrangements now for your booking.

Everywhere, Exhibitors Are "Packing Them In" With

"THE MASTER PASSION"

a five-reel Edison production that is rarely powerful and thought-compelling, and in which are co-starred the screen favorites,

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"Beulah"
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"The Birth of a Man"
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"SHOULD A WIFE FORGIVE?"
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VIOLA DANA
Star-Apollo Pictures-Art Dramas Program

AMBULANCE FILMS SHOWN

By permission of the French Government the official work of the American Ambulance Corps in France was shown at the Anderson Studios on the afternoon of Jan. 19. It was a benefit performance, with all proceeds dispatched to the American boys at the European front.

INTEREST IN SELIG FILM

"Beware of Strangers" Attracts Preliminary Attention

The latest Selig feature play, "Beware of Strangers," has created a lot of preliminary interest in Chicago, and the Chicago newspapers have been devoting unusual space to preliminary stories of the forthcoming feature play. "Beware of Strangers" was written by Gilson Willets and the drama is based on the human birds of prey, who during the past few months, according to the public prints, have mulcted the unwary public out of millions of dollars. Some of the sensational exposures of the blackmailers in the larger cities also figure. The methods employed by the swindlers in trapping the unwary are rehearsed and cannot but be educational. William A. Pinkerton has stated that the best cure for blackmail is publicity and the screen now carries a strong warning against the crooks. An all-star cast includes Tom Santschi, Vivian Rich, Bessie Eyton, Ed. Coxen, Fritzi Brunette, Eugenie Besserer, Al. W. Filson and others. Colin Campbell directed the production. The lighting effects and sets are said to be beautiful.

H. B. WARNER IN FIFTH OF "SEVEN DEADLY SINS"

McClure's Announces Star in Series—"Wrath" Is Title

McClure Pictures announces that H. B. Warner in "Wrath" will be the fifth release in the series of five-reel features grouped under the title "Seven Deadly Sins." The first of this group is Ann Murdock in "Envy," which will be released on Jan. 29. The others will follow at weekly intervals.

"Wrath" tells a timely story of Russian intrigue, of Russian heroes and Russian villains—just the sort of a play in which H. B. Warner appears at his best, a tale of love and battle.

Mr. Warner is supported by Shirley Mason, George Le Guere, Edith Hallar, Charles Wellesley, Thea Talbott, George Arvine, and John Nicholson.

Theodore Marston directed "Wrath" and Charles Gilson was the photographer.

ESSANAY ACTIVITIES

New Walthall Feature Is "Burning the Candle"

"Little Shoes," featuring Henry B. Walthall, and "Skinner's Dress Suit," with Bryant Washburn in the leading role, are Essanay's two Kleine-Edison-Selig-Essanay current offerings.

"Little Shoes" was released Jan. 15, and got away with an immediate success.

"Skinner's Dress Suit" will be released Feb. 5. It is an adaptation from the story of that title by Henry Irving Dodge.

Henry B. Walthall's next Essanay feature is to be a powerful exposition of a man's fight with drink. "Burning the Candle" is the title of this photodrama. Mr. Walthall and his company are now on the Gulf Coast near New Orleans being filmed in the preliminary scenes. The picture will be released March 18 through Kleine-Edison-Selig-Essanay Service.

Two other notable features are in the process of preparation by Essanay for near-future release. These are "The Trumpers," presenting Nell Craig in a drama of Bohemian life; and "On Trial," adapted from the Cohan and Harris stage hit of that title.

Direction of S. L. ROTHAPFEL

No more gratifying success has ever been recorded in New York theatrical history than that attained by this internationally famous institution. Its incomparable orchestra, its superior pictorial features, its unique system of illumination in color, its pervading atmosphere of courtesy, and the refined comfort of its furnishings set it apart from any place of like nature either here or abroad. Coincident with the beginning of the New Year, The Rialto entered upon the policy of selecting its feature attractions from the open market, thus assuring its patrons that they will see on each successive week the picture which the management believes to be without exception the best obtainable at the time.

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WRITTEN BY
LOUIS JOSEPH VANCE

FRANCIS X. BUSHMAN AND BEVERLY BAYNE IN "THE GREAT SECRET." Metro.

STATE RIGHT PLAN FOR "GARDEN OF ALLAH"

Selig Co. Announces Method for Distribution of Feature

"The Garden of Allah," the famous story by Robert Hichens, filmed by the Selig Polyscope Company, is being marketed on the States rights plan by William N. Selig. Those who have been fortunate enough to view the film are enthusiastic in their praise. "The Garden of Allah" features the distinguished American actress, Helen Ware, who is supported by an exceptional company of players including Thomas Santschi, Eugenie Besserer, James Bradbury, Al W. Wilson, Will Machin and others. Colin Campbell, the well-known director, who directed the successful Selig productions "The Spoilers," "The Ne'er-Do-Well," "The Crisis," etc, claims that "The Garden of Allah" is his best effort.

JACK PICKFORD GOES WEST

Jack Pickford has been reading the works of Horace Greeley and has seen much merit in many of the great editor's sayings, chief among which is the memorable advice to the young of the Atlantic coast line that they put as much of the United States as possible between themselves and Europe.

So Jack has gone West, transferring his activities from the Famous Players studio in New York to the Lasky studio in California, where his first production will be an adaptation of "Freckles."

ROBERT W. CHAMBERS SIGNS UP WITH GOLDWYN PICTURES

Will Write Exclusive Series of Scenarios—Company to Produce His Novels Not Yet Screened

A contract of unusual importance has been consummated by Goldwyn Pictures in signing a contract of an exclusive character with Robert W. Chambers, obtaining his agreement to produce a series of original scenarios annually for this newest of film organizations.

In addition, Goldwyn Pictures obtains the exclusive right of screening any or all of Mr. Chambers' famous novels not hitherto screened. This agreement does not apply, however, to certain serial stories which Mr. Chambers is writing for one of the big American magazines, but to all of his other works and the original scenarios covered in this new Goldwyn arrangement.

Adolph Klauber is the newest personality to be enlistened for service in behalf of Goldwyn Pictures Corporation. Mr. Klauber will be the careful and critical authority to whom will be given the difficult task of engaging the multitude of players, principals and many of the lesser screen folk, who will make Goldwyn Pictures distinctive.

Ralph W. Ince, having completed his Robert Warwick picture for another management, has now entered upon his newest work as a director of Goldwyn Pictures. Mr. Ince is busily transferring his effects to the Goldwyn studios in Fort Lee, N. J., and arranging of his personal staff.

Announcement is to be made shortly of the star whose destinies he will shape for Goldwyn and a few days later work on the first of the Goldwyn pictures will be under full headway.

Goldwyn Pictures Corporation, together with all its departments and with most of its operating executives, on Monday, Jan. 15, transferred from its temporary offices at 1451 Broadway to the seventh floor of the Rogers, Peet Building at 16 East 42d Street.

VIVIAN MARTIN HAS VARIED ROLE

Pallas Star's Characterization in "Wax Model" Demands Versatility

An extremely varied character is that of the French girl in "The Wax Model" interpreted by Vivian Martin in her latest Pallas production. The photoplay is adapted from the story of the same name by G. Vere Tyler, which appeared in a recent number of *Smart Set Magazine*, and was directed by E. Mason Hopper. Among those who are prominent in the cast are Thomas Holding, Helen Jerome Eddy, George Fisher, Senor Buzzi and Kathryn Vaughn.

PROCTOR THEATERS TO SHOW "PATRIA"

International-Pathe Serial Is Booked in Many First-Run Houses

To the list of important first-run houses showing "Patria," International's serial featuring Mrs. Vernon Castle and released by Pathe, have been added the Proctor theaters which are situated in New York and vicinity.

The success of "Patria," released January 14th, was proclaimed by enthusiastic audiences in all parts of the country, according to reports received by Pathe. The Palace Theater in New York, all of the other Keith houses throughout the country, and leading theaters in other cities that contracted for the first run of Louis Joseph Vance's serial, have reported capacity business. A number of theaters have arranged to repeat the first episode next week to accommodate those who were unable to see it at the first showing.

"Patria" was booked in the Proctor houses on the advice of Paul A. Keith and E. F. Albee, who exercise a general supervision over the bookings for the Proctor Circuit. Recognizing the great drawing power of "Patria," they advised its presentation on the Proctor circuit.

(C) Hartsook, L. A.

WILLIAM RUSSELL.
Wm. Russell Productions—American Mutual

LOCKWOOD-ALLISON COMBINE BUSY

Yorke-Metro Favorites Working on Two Features at Same Time —Other Important Announcements

Under the direction of Fred J. Balshofer, president and general manager of the Yorke-Metro Corporation, Harold Lockwood and May Allison are working on "The Promise," while they are also starting "The Hidden Children," with Oscar Apfel at the helm. The last named is from the novel by Robert W. Chambers and contains some of the same characters that appeared in "Cardigan," an earlier work. It is a tale of Revolutionary days. "The Promise" is, on the contrary, a modern story, partially of Broadway and the bright lights. The Metro-Yorke favorites, Lester Cuneo and Lillian Hayward head the supporting cast in these two Metro wonderplays.

"The End of the Tour," in which Lionel Barrymore is starred, will be released by Metro Pictures Corporation Feb. 5. "The End of the Tour" is a theatrical story, a romance of the "one-night-stands." Drama and comedy are delightfully intermingled in this five-part feature photoplay, which has been adapted and directed by George D. Baker from the story by Earle Mitchell, and produced by Columbia Pictures Corporation.

At a cost of more than $50,000 the most elaborate and expensive lighting system in the East has been completed in the Metro-Rolfe-Columbia studio, 3 West Sixty-first Street.

The interior scenes of the screen adaptation of Edward Sheldon's play, "Egypt," were the first made under the new lights and the photography obtained with them is the finest, in the opinion of experts, ever obtained in a studio.

The installation was made under the supervision of Chief Electrician Frank Detering of the Metro-Rolfe-Columbia studios. The overhead system is so arranged that each unit is in an indicated automatic contact.

"BETTER PICTURES" FOR 1917 IS AMBITION OF ANITA STEWART

BY ANITA STEWART, VITAGRAPH STAR

My plans for 1917 are for better pictures, that will meet with the endorsement of the public and exhibitors in general.

I feel that I owe them every consideration, for they make it possible for us to draw handsome salary checks regularly.

I prefer dramatic productions to comedy, although I am not averse to portraying a comedy character once in a while as a change.

My future lies in the hands of my employers, and they are the sole judges as to my fate.

I think the public will realize that good screen subjects are few and far between. In this case I mean scenarios.

All the foremost authors and novelists are either under contract to rival producing companies, or their material has already been screened. Therefore there is a dearth of stories suitable for production.

The producers are always on the lookout for new ideas, and outsiders have as much opportunity of selling their offerings, as the contributor with an international reputation.

As for myself, I am glad the public approved "The Girl Philippa," my latest and most important photo-play, simply because it is Robert W. Chambers's best novel, and furthermore because it deals with a topic of the moment.

ANITA STEWART.

SEVEN DEADLY SINS

A series of seven five-reel pictures-sold to the public through merit and

McCLURE PUBLICITY

McClure Series Dept.
Triangle Distributing Corporation.
1459 Broadway, New York City.

EDWARD SLOMAN

American Studios
SANTA BARBARA

Now Directing William Russell in Special Features

Personal Representatives, WILLIS & INGLIS
Los Angeles, Cal.

FRANCIS J. GRANDON

FEATURE PRODUCER

Some of the Stars I have directed
MARY PICKFORD, MME. PETROVA, HELEN WARE, EDMUND BREESE,
VIOLET MERSEREAU, KATHLYN WILLIAMS

In Preparation—Famous Players-Lasky—"THE DUMMY," with Jack Pickford

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OFFERS

VIVIAN REED, the Girl-With-The-Million-Dollar-Smile, supported by **CHARLES LeMOYNE** and an All-star Cast in

"THE PRINCESS OF PATCHES"

Mark Swan's Soul-stirring Melodrama of the Sunny South Unfolding the Love of a Maid for a Man

Released January 28, in K. E. S. E. Service!

All agree **"THE TRUANT SOUL"** is **HENRY B. WALTHALL'S** greatest photoplay. Doing capacity business everywhere. Don't let your patrons miss this super-attraction

ESSANAY

1333 Argyle Street, Chicago

ASSOCIATION TO AID IN PROSECUTION OF PRODUCERS OF INDECENT FILMS

Resolution Adopted at Meeting of Representative Manaufacturers Presided Over by D. W. Griffith

The most drastic blow against the production of objectionable motion pictures and at the same time against all censorship agitation was delivered last week by the motion picture men themselves. The Censorship Committee of the National Association of the Motion Picture Industry pledged itself to aid in the prosecution under the criminal laws of every producer of indecent or obscene pictures in the United States. A resolution assuming the duty of pleasing the industry was adopted unanimously by the most representative producers in America, men whose pictures are never cited in any censorship agitation but who realise that the censorship agitation aroused by irresponsible companies is threatening them as well as the public. These companies, seeking protection for themselves and for the public against the producers of objectionable films, therefore decided to assist in carrying on prosecutions authorized under the criminal laws of every State in the Union. The resolution read as follows:

"*Resolved*, That the National Association of the Motion Picture Industry actively lend its aid in the prosecution of any person or corporation which produces and causes to be exhibited any indecent or obscene motion picture or any motion pictures which tend to debase or corrupt morals."

The meeting was presided over by David W. Griffith, Chairman of the Censorship Committee and acting with him were the other members of that committee.

Concurring in the action taken at the meeting were the following producing companies: Arrow Film Corporation, Astro Film Corporation, Artcraft Pictures Corporation, California Motion Picture Company, Cosmofotofilm Company, Crystal Film Company, Erbograph Company, Consolidated Film Corporation, Famous Players-Lasky Corporation, Fox Film Corporation, Frank Powell Producing Company, Goldwyn Pictures Corporation, Thomas A. Edison, Inc., Kalem Company, David W. Griffith, Mutual Film Corporation, Metro Pictures Corporation, General Film Company, Ivan Film Productions, Inc., Pathe Exchange, Inc., Thanhouser Film Corporation, New York Motion Picture Company, B. S. Moss Picture Corporation, Vitagraph Company of America, Vitagraph-V-L-S-E., Universal Film Manufacturing Company, World Film Corporation, Unity Sales Corporation, Unicorn Film Service, United States Amusement Corporation, Williamson Brothers, Wharton, Inc., and others.

Those present were: David W. Griffith, Walter W. Irwin, P. A. Powers, Jesse L. Lasky, Commodore J. Stuart Blackton, Carl H. Pierce, O. E. Goebel, S. L. Sladden, E. J. O'Donnell, A. Alperstein, I. B. Chadwick, Mitchel H. Mark, William A. Hardy, G. M. Williamson, L. D. Wharton, T. I. Wharton, J. A. Buck, Dr. Cranston Brenton, and W. D. Macguire of the National Board of Review, J. J. McCarthy, F. H. Elliott, Executive Secretary and William M. Seabury, General Counsel of the National Association.

"JOAN THE WOMAN" AROUSES COMMENT IN ALBANY

Special Showing Causes Discussion of Legislative Matters

Some interesting sidelights on the recent showing of "Joan the Woman" by the Albany Drama Society, are given in the following:

The members of this organization had requested Mr. Lasky to let them have the picture to show at the State Educational Building auditorium Tuesday evening of last week.

Senator Wheeler and Assemblyman Walsh, at the request of the Drama Society, extended an invitation to their confreres to see the picture, this being quite an honor to Miss Farrar and her production, because it is the first time that any star or film has been officially placed upon the records of the Empire State.

The morning after this public invitation had been extended to the Legislators, the Albany Knickerbocker Press indicated that the manufacturers had an ulterior purpose in bringing the film to Albany; that it was really for political reasons to influence the legislators in connection with the pending tax legislation.

The Albany Drama Society replied to this by a public statement in the afternoon papers, as follows:

"Albany Drama Society is not showing 'Joan the Woman' for political reasons. The object of the showing is entirely in the interest of better movies."

The discussion aroused no end of comment among the members, the result being that there was such an overwhelming attendance at the Farrar showing, that the hall, which accommodates only eight hundred and fifty, was packed with fourteen hundred people, and hundreds were turned away.

The demand to see the Farrar picture was so great that an extra matinee had to be given on Wednesday morning to accommodate the members of the Legislature and their friends, and several of the lawmakers present said that they want to put themselves on record as enthusiastic endorsers of Miss Farrar in her work, and films of this character.

Opponents of Chairman Wheeler and the taxation of films said this showing of the Farrar picture was most opportune because some of the members of both bodies had never seen a film before in their lives, and the Chairman of the Committee is said to come from a town in which there is not one motion picture house. They ask how one is to expect intelligent recommendations from a committee that is not conversant with the subject at hand.

ENID BENNETT HONORED GUEST

In honor of Enid Bennett, the charming Triangle star, whose first picture from that company, will soon be released, a luncheon was given at the Astor last Friday attended by members of the press.

Miss Bennett and her sister, Marjorie, who was also present, and who will appear in pictures for Triangle, are new to America, and find the atmosphere "captivating."

Charles W. Barrell of Triangle presided at the luncheon, and those present besides the Misses Bennett and Mr. Barrell were: Misses Agnes Smith and Hariette Underhill; Messrs. Frederick James Smith, George D. Gould, Charles R. Condon, Benjamin H. Grimm and A. H. Shirk.

LESSER GETS "GARDEN OF ALLAH" FOR THREE STATES

California, Arizona and Nevada Rights Secured, Is Report

Sol L. Lesser, President of the All Star Features Distributors, Inc. of San Francisco it is reported has just purchased the California, Arizona and Nevada rights to Colonel William Selig's latest super production "The Garden of Allah" featuring Tom Santschi and Helen Ware.

Mr. Lesser it is said intends exploiting "The Garden of Allah" in a high class manner and it will be given an extended first run engagement in San Francisco at advanced prices, and then handled as a road attraction throughout the territory.

Mr. Lesser is now handling only the bigger film productions and is exploiting at this time, Thos. H. Ince's "Civilization" and "War Brides" with Mme. Nazimova, the latter having its premiere at the Alcazar Theater in San Francisco on Monday, Jan. 15, at prices of 25c. to $1.00 for an indefinite engagement.

Mr. Lesser is also handling all of the Selznick Releases for the same territory.

LILLIAN WALKER NO LONGER WITH VITAGRAPH

"Dimples" of Many Productions Will Be Succeeded by Dorothy Kelly

Lillian Walker, long a star in Vitagraph productions, has left that company and will shortly announce new connections. Miss Walker, the "Dimples" of many a famous one and two-reel subject, has lately been featured in five-reel Blue Ribbon productions. Two of these remain to be released—"Kitty Mackay," on Feb. 12, and "The Star Gazer," on April 2.

Miss Walker's place in Greater Vitagraph stars will be taken by Dorothy Kelly, who is co-starred with Charles Richman in "The Secret Kingdom," and is scoring one of the sensational successes of the day in that serial.

Miss Kelly is now at work on "The Money Mill," which is scheduled for release on May 14 as a Blue Ribbon feature. Evart Overton is featured with Miss Kelly in this production.

NAT GOODWIN COMPANY

MILWAUKEE, WIS. (*Special*).—Wisconsin is about to see the launching of its first real moving picture corporation. And, to give added lustre to the pioneer film-making concern of the Badger State, Nat C. Goodwin's name figures in the new corporation in the stellar role.

The company, to be known as the Nat Goodwin Film Company, has drawn up articles of incorporation with a capital of $350,000, which will be submitted to the Secretary of State within the next few days.

The incorporators are Levi Pollard, promoter of the Saxe-Pollard mines in Linden and Dodgeville, Wis.; Henry R. Winkler, former clerk of the Circuit Court, and Frank Saxe, who with his brothers has long been prominent in Milwaukee theatrical circles.

ANN MURDOCK,
In "Envy"—McClure.

FOX'S "HONOR SYSTEM" AT LYRIC ON FEB. 6

Many Principals in Production Are "Born and Bred New Yorkers"

When the William Fox ten-reel cinemelodrama (a newly coined phrase, by the by), "The Honor System," opens at the Lyric Theater, Feb. 6, it will be found that there are at least six principal characters who are New Yorkers. That is to say, several are in the cast and one—William Fox—is the real "man behind the picture."

The sextet consists of R. A. Walsh, who staged the multiple reeler; George Walsh, his brother, who is a well-known star on the regular Fox program, and who has a leading role in "The Honor System"; Miriam Cooper, who wins chief feminine laurels as "The Little Lady of the Flowers"; Gladys Brockwell, the woman of the mobile features, another Fox luminary, who plays the dance-hall girl; James Marcus, whose impersonation of Governor Hunt, of Arizona, is a remarkable bit of character work, and William Fox, the producer, himself.

WM. L. SHERRILL IS BACK FROM THE WEST

Art Dramas Bookings Strong, He Says—Conditions Healthy

William L. Sherrill, president of Art Dramas, Incorporated, returned last week from a short business trip to Chicago, and other points of the Middle West, in the interests of that company. During the trip, Mr. Sherrill investigated film conditions generally, and more particularly the business of the Art Dramas exchanges. He reports a gratifying volume of bookings on Art Dramas throughout that territory, and states that the industry seemed to be in a very flourishing condition, from the exhibiting viewpoint.

Speaking of his trip, Mr. Sherrill said: "The industry seems to be in a very healthy state, throughout the Middle West, at this time. As a general rule, exhibitors are making money, and the exchanges are, of course, doing the same. Our own branch in Chicago, the Art Dramas service, is doing a surprisingly large amount of business. In fact, considering that we have only released five or six pictures, the bookings that Mr. Proctor, the general manager of that office, has secured are little less than remarkable. I am more than ever convinced that the basic principles underlying our method of production and distribution are correct. Exhibitors all over the country are booking Art Dramas, and invariably report good business with them.

"Our productions are being shown in the larger circuits in the West, and throughout the country. In New York city, the William Fox, Marcus Loew, B. S. Moss, and B. F. Keith circuits are all showing Art Dramas. In Chicago, the Alfred Hamburger Enterprises, Lunlinder and Trints, Amalgamated Theatre Corporation, Balaban and Katz, Hopkinson Amusement Company, and exhibiting organizations of like caliber are showing Art Dramas. When critical exhibitors like these, whose chains of theaters control extended bookings, and who, having first choice of all the films produced, unanimously choose Art Dramas for their houses, there is only one inference to be drawn—our pictures fill a real want in the industry.

"Another point that has helped us in our business, I believe, is the fact that our productions are in advance of our release obligations. This assures the exhibitor that he will have his pictures on the appointed release date, and that the advertising matter has been prepared in advance, so that he can take the fullest advantage of it. The consistent quality of Art Dramas, too, has inspired a certain confidence in our future productions, that has assisted our exchanges in their bookings of Art Dramas. This was told me by a prominent exhibitor of Chicago, who is showing the pictures in all of his houses."

LOUISE GLAUM IN INCE WAR FILM

Will Be Starred in Unusual Triangle Picture Nearing Completion

Thomas H. Ince will shortly present Louise Glaum, on Triangle program, in a vivid drama of French life, which, it is said, will afford her the most powerful role in her career.

Miss Glaum plays the part of a beautiful Parisian who has been the victim of an unfortunate love affair. The war serves as a background against which the drama of her mental regeneration is said to be vividly enacted.

Constance Talmadge and William S. Hart are the stars of the Triangle feature releases for Feb. 11. Miss Talmadge will appear in "The Girl of the Timber Claims," a Fine Arts drama, written by Mary H. O'Connor and directed by Paul Powell. William S. Hart will enact the title role in the Ince-Kay Bee production of "The Gun-Fighter," a vigorous play of the old West by Monte M. Katterjohn.

Plans for the first transcontinental photoplay featuring an individual star are being perfected at the Triangle-Fine Arts studios in Los Angeles. Robert Harron has been selected to appear in this novelty production, which will be under the direction of Lloyd Ingraham.

Roy Stewart, the Triangle-Fine Arts leading man, who supports Bessie Love in her latest starring vehicle, "The Spit Fire," is becoming so accustomed to playing the part of a millionaire factory owner's son that he almost believes it himself.

GOOD REPORTS ON "PRIDE OF THE CLAN"

Mary Pickford's Second Artcraft Feature Seems to Have Met Popular Fancy

According to all reports received by Artcraft it appears that the new Mary Pickford picture, "The Pride of the Clan," is establishing new records for box-office receipts and attendance throughout the country. Letters and telegrams from exhibitors in most of the large cities where this production is just concluding its first-run bookings readily corroborate the general feeling that it is undoubtedly the best Mary Pickford production ever presented to the public.

In Boston "The Pride of the Clan" scored one of the greatest hits ever witnessed in connection with the presentation of a motion picture there. At the Modern Theater, even between the hours of four and seven, when other houses were only half filled, the picture played to capacity, and during the evening performances as many people were turned away each night as were admitted.

At the Columbia Theater, Washington, D. C., a house with a seating capacity of 2,000, the management encountered difficulties with the police department resulting from the crowds which jammed the theater at every showing.

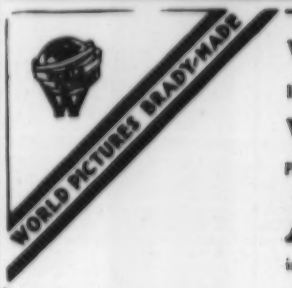
Great success in the presentation of "Scot Nights," as suggested in "The Pride of the Clan" press books distributed to exhibitors by the Artcraft Publicity Department is also being reported throughout the country.

GENERAL FILM WAR PICTURES

The General Film Company has practically completed arrangements for the release of the British Government's official motion picture records of the Great War on or about Feb. 1. These are the official pictures of the war taken by the Government, of actual scenes on the firing line. They will be released in weekly installments of approximately 30 minutes screen time and the first three releases cover the Battle of the Somme.

SELL RIGHTS TO FILM

The motion picture rights to Virginia Brooks's novel, "Little Lost Sister," have been sold to the Selig Polyscope Company by the Mozart Amusement Company, of which Frank A. P. Gazzolo is the president. "Little Lost Sister" was the first big successful novel dealing with white slavery to be written, and after appearing serially in the Hearst papers was dramatized and later published in book form. The sales of the book were heavy.



WILLIAM A. BRADY
In association with
WORLD PICTURES
Presents
ALICE BRADY
in
"The Hungry Heart"
From the famous play, "Frou Frou"
Directed by Emile Chautard

NEW ART DRAMAS' RELEASES

Art Dramas, Incorporated, announces its releases for the next two months, beginning with the middle of January, and extending into March. Most of these productions have already been completed, insuring the exhibitor of a feature every week on the release date. This, as has been pointed out by one of the officials of the company, is a record that no other new releasing organization has ever been able to make.

The releases are: Jan. 11, "Infidelity?" with Anna Q. Nilsson and Eugene Strong; Jan. 18, "God of Little Children," with Alma Hanlon; Jan. 25, "Her Good Name," with Jean Sothern; Feb. 1, "Rosie O'Grady," with Viola Dana; Feb. 8, "The Accomplice," with Dorothy Bernard and Jack Sherrill; Feb. 15, "The Adventurer," featuring Marion Swayne; Feb. 21, "The Moral Code," featuring Anna Q. Nilsson and Walter Hitchcock; Feb. 28, "Pride and the Devil," with Alma Hanlon.

NILES WELCH
LEAD
Technicolor Motion Picture Co.
JACKSONVILLE, FLA.
Current Release—Miss George Washington
(Famous Players)

STUDIES ARMY TACTICS

Edward Jose feels that he is now qualified to be an officer in the United States Army. As director of Pathe's "Pearl of the Army" he has had under almost daily supervision from twenty-five to five hundred soldiers. In consequence he has had to make a study of army tactics and familiarize himself with the details.

DENY WRONG INTENT IN "WHOM THE GODS DESTROY"

Vitagraph Picture, Attacked by Certain People, Vindicated

Following the incipient "riots" in several Manhattan theaters over the Vitagraph production, "Whom the Gods Destroy," and which has been found "proper and in no-wise unneutral" by Police Commissioner Arthur Woods and License Commissioner George H. Bell, Walter W. Irwin, general manager of Vitagraph V. L. S. E., says:

"Our London office has just informed us that 'Whom the Gods Destroy' cannot be released in England, where it is considered too pro-Irish to be shown to English audiences. So much for the foolish charge that the British government subsidized or caused its production.

"I defy anybody with sober judgment to find anything in this picture in any way offensive to the Irish nation. The production reflects two points of view. It is neither Irish nor English.

"'Whom the Gods Destroy' portrays the viewpoint of the Irishman who considers himself downtrodden and his country under the yoke of England.

"On the other hand, it also depicts the viewpoint of England in its present struggle and the view, reasonable or unreasonable, that all of its subjects should and must fight for England."

NEW FALL RIVER HOUSE

FALL RIVER, MASS. (*Special*).—Work on the fine new theater building which will be erected at the southeast corner of Pleasant and Cash Streets, by J. P. Parent, proprietor and manager of both the Lyric and the Star Theaters, Pleasant Street, will start March 1, when workmen will begin tearing down the present small structures. The new theater will be one of the finest and most up-to-date in New England, monumental in appearance, and will be a handsome addition not only to Flint Village's business district, but also to Fall River; the site was conveyed in Oct. to Mr. Parent by Caroline Tuot for $20,000. The building will cost $55,000 and have a seating capacity of 2,000, there being 1,200 seats below and 800 in the balcony; music will be furnished by an organ. It will be a house of moving pictures exclusively at the beginning, although vaudeville may be an added attraction later. W. F. GEE.

VIOLA DANA WILL APPEAR IN ART DRAMA FILM

"Rosie O'Grady," Apollo Picture Vehicle for Star

In "Rosie O'Grady," an Apollo production for Art Dramas program, Viola Dana will appear Feb. 1.

Miss Dana was practically born on the stage, and made her professional debut while still very young. She has appeared in support of Dorothy Donnelly, in Ibsen's "When We Dead Awake," with Thomas Jefferson in "Rip Van Winkle," in "The Squaw Man," with William Faversham, and in the title role of "The Littlest Rebel," with Dustin Farnum.

In "Rosie O'Grady," Miss Dana's Art Dramas vehicle, she portrays a character that is expected to immediately win for her the sympathy of the audience. It is the story of a little news girl of the slums, whose dream hero is a prize-fighter. Although she has never met him, he is constantly in her thoughts, and when on one wonderful day he actually saves her from annoyance at the hands of ruffians, her happiness knows no bounds.

The picture is said to be replete with local color and human interest, as well as the most intense drama. In some of the scenes, several hundred people appear.

Photoplay Authors Real and Near

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

A reader of this column sends us a clipping fom a Fresno, Cal., newspaper, which tells the story of a police raid on a movie theater which exploited a picture play having for its chief attraction the "altogether." Coincident with the raid comes the demand for motion picture censorship in Fresno. So long as certain writers and producers specialise in film plays in which the nude is the principal item, just so long will motion picture censorship remain in demand. There is no getting away from this assertion. It seems that some writers work overtime devising stories and some producers work overtime devising schemes by which nude women can "get by" in the picture play. Then posters, lobby displays, etc., are all devoted to the ladies more or less scantily clad, and the clink of the shekels are anticipated in the box office. Leaders in Filmland have been working long to raise the standard to take the motion pictures out of the tawdry and cheap class and to place them upon a dignified, intelligent footing. When the risque story is written, and then produced, and then exploited, it sets back the growing dignity of the film industry. Authors should strive for clean stories and producers should strive for some kind of refinement so that mothers can take their daughters to the motion picture theater without a blush.

The Public's Pulse

What does the great public want? If one knew to a certainty he would find the pot at the end of the rainbow. There are editors who are supposed to know what the public wants and draw down good salaries therefor. But they don't know. They can gamble more or less successfully and that is all. Once in a long time some writer or some director will stumble on a novelty—something that will strike the public fancy. The public, be it known, will pay out good money for anything it likes. Charlie Chaplin, the animated news weekly, and travelogues, are film novelties that prospered. Another, somewhat out of the beaten path, is George Ade's Fables in Slang in the motion pictures. Another we recall to mind was Selig's "Adventures of Kathlyn," the first really successful movie serial. When these innovations proved popular there were a host of others who cashed in on the good thing. This is always the custom and is natural and a matter of course.

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program
Famous Players

Date.	Title.	Star
Jan. 1	The Slave Market—Drama	Pauline Frederick
Jan. 8	Great Expectations—Drama	Louise Huff and Jack Pickford
Jan. 15	A Girl Like That—Drama	Irene Fenwick, Owen Moore
Feb. 19	The Fortunes of Fifi—Drama	Marguerite Clark

LASKY

Jan. 4	The Evil Eye—Drama	Blanche Sweet
Jan. 15	Betty to the Rescue—Drama	Fannie Ward
Jan. 22	Lost and Won—Drama	Marie Doro
Jan. 29	The Golden Fetter—Drama	Wallace Reid and Anita King
Feb. 1	A Mormon Maid—Drama	Mae Murray
Feb. 8	Each to His Kind—Drama	Sessue Hayakawa
Feb. 12	The Black Wolf—Drama	Lou-Tellegen
Feb. 15	The American Consul—Drama	Theodore Roberts
Feb. 22	On Record—Drama	Mae Murray
Feb. 26	Winning of Sally Temple—Drama	Fannie Ward

PALLAS

Feb. 6	The Wax Model—Drama	Vivian Martin
Feb. 8	Her Own People—Drama	Lenore Ulrich

MOROSCO

Jan. 11	The Happiness of Three Women—Drama	House Peters, Myrtle Stedman
Jan. 29	His Sweetheart—Drama	George Beban

PATHE GOLD ROOSTER FEATURES

Thanhouser

Jan. 7	Her New York—Drama	Gladys Hulette
Jan. 21	The Image Maker of Thebes—Drama	Valkyrien

Astra

Jan. 14	Kick In—Drama	William Courtenay, Mollie King, Robert Clugston, and Susanne Willa

Balboa

Jan. 28	Twin Kiddies—Drama	Baby Marie Osborne, Henry King, Daniel Gilfeather, Henry Grey, and Loretta Beecher.

Greater VITAGRAPH V. L. S. E., INC.

Jan. 1	The Soul Master—Drama	Earle Williams
Jan. 1	The Man of Mystery—Drama	E. H. Sothern, Charlotte Ives.
Jan. 15	Blind Justice—Drama	Katherine Sanders
Jan. 16	Indiscretion—Drama	Lillian Walker
Jan. 22	Her Right to Live—Drama	Peggy Hyland and Antonio Moreno
Jan. 29	The Glory of Yolanda—Drama	Anita Stewart
Feb. 5	Money Magic—Drama	Edith Story, Antonio Moreno and William Duncan
Feb. 12	Who Shall Cast the First Stone—Drama	Alice Joyce and Harry Morey
Feb. 19	Kitty Mackay—Drama	Catherine Chisholm Cushing
Feb. 26	The More Excellent Way—Drama	Anita Stewart

UNIVERSAL RED FEATHER

Jan. 1	Polly Put the Kettle On—Drama	
Jan. 8	Fighting for Love—Drama	Ruth Stonehouse and Jack Mulhall
Jan. 15	The Double Room Mystery—Drama	Hayward Mack and Edward Hearn
Jan. 22	Heart Strings—Drama	Allen Holubar and Maud George
Jan. 29	Love Aflame—Drama	Ruth Stonehouse and Jack Mulhall
Feb. 5	The Scarlet Crystal—Drama	Herbert Rawlinson, Betty Shade, and Dorothy Davenport

BRADY—WORLD

Jan. 1	A Woman Alone—Drama	Alice Brady
Jan. 8	On Dangerous Ground—Drama	Gail Kane and Carlyle Blackwell
Jan. 15	The Man Who Forgot—Drama	Robert Warwick, Gerda Holmes, and Doris Kenyon
Jan. 22	The Bondage of Fear—Drama	Ethel Clayton, Rockcliffe Fellowes, Arthur Ashley and John Bowers
Jan. 29	Tillie Wakes Up—Comedy	Marie Dressler
Feb. 5	A Hungry Heart—Drama	Alice Brady
Feb. 12	The Red Woman—Drama	Gail Kane
Feb. 19	A Square Deal—Drama	Carlyle Blackwell, June Elvidge, Henry Hull, and Muriel Ostriche
Feb. 26	The Family Honor—Drama	June Elvidge and Robert Warwick

MUTUAL—AMERICAN

Jan. 15	Beloved Rogues—Comedy	Kolb & Dill
Jan. 22	The Gentle Intruder—Drama	Mary Minter
Jan. 29	Pardners—Drama	Charlotte Walker

TRIANGLE
Fine Arts

Jan. 14	The Little Yank—Drama	Dorothy Gish
Jan. 21	Nina, the Flower Girl—Drama	Bessie Love
Jan. 28	The Americano—Com.-Drama	Douglas Fairbanks
Feb. 4	Jim Bludso—Drama	Lucas
Feb. 11	The Girl of the Timber Claims—Drama	Constance Talmadge
Feb. 18	The Bad Boy—Drama	Harron

Kay-Bee

Jan. 7	Truthful Tulliver—Drama	W. S. Hart
Jan. 7	The Weaker Sex—Drama	Dalton-Glaum
Jan. 14	The Bride of Hate—Drama	Keenan-Margery Wilson
Jan. 21	The Iced Ballet—Drama	William Desmond
Jan. 28	Chicken Casey—Com.-Drama	Dalton
Feb. 4	The Crab—Drama	Thelma Salter-Keenan
Feb. 11	The Gun Fighter—Drama	Hart
Feb. 18	A Princess of the Dark—Drama	Bennett

BLUEBIRD

Jan. 1	Black Orchids—Drama	Cleo Madison
Jan. 8	The Piper's Price—Drama	Dorothy Phillips
Jan. 15	Her Soul's Inspiration—Drama	Ella Hall
Jan. 29	The Devil's Pay Day—Drama	Franklyn Farnum
Feb. 5	The Mysterious Mrs. M.—Drama	Harrison Ford, Mary MacLaren
Feb. 12	The Reward of the Faithless—Drama	Wedgewood Nowell, Betty Schade
Feb. 19	The Man Who Took a Chance—Drama	Franklyn Farnum, Agnes Vernon
Feb. 26	The Saintly Sinner—Drama	Ruth Stonehouse

METRO Pictures
Rolfe

Jan. 15	The White Raven—Drama	Ethel Barrymore

Arthur James

Feb. 12	One of Many—Drama	Frances Nelson

Popular

Jan. 29	Bridges Burned—Drama	Mme. Petrova
Feb. 26	The Secret of Eve—Drama	Mme. Petrova

Columbia

Jan. 8	A Wife by Proxy—Drama	Mabel Taliaferro
Jan. 22	Threads of Fate—Drama	Viola Dana
Feb. 5	The End of the Tour—Drama	Lionel Barrymore

Yorke

Jan. 1	Pidgin Island—Drama	Harold Lockwood and May Allison
Feb. 19	The Promise—Drama	Harold Lockwood and May Allison

K. E. S. E. SERVICE
Essanay
EDISON

Jan. 1	The Last Sentence—Drama	Marc McDermott, Mirian Nesbitt

ART DRAMAS, INCORPORATED

Jan. 4	The Rainbow—Drama	Dorothy Bernard
Jan. 11	"Infidelity?"—Drama	Anna Q. Nilsson and Eugene Strong
Jan. 18	God of the Little Children—Drama	Alma Hanlon
Jan. 25	Her Good Name—Drama	Jean Sothern
Feb. 1	Rosie O'Grady—Drama	Viola Dana
Feb. 8	The Accomplice—Drama	Dorothy Bernard and Jack Sherrill.

FOX FILM CORPORATION

Jan. 1	The Island of Desire—Drama	George Walsh
Jan. 8	The Price of Silence—Drama	William Farnum
Jan. 22	The Darling of Paris—Drama	Theda Bara
Jan. —	The Honor System—Drama	Milton Sills

SPECIAL AND STATE RIGHT FEATURES
FROHMAN

Nov.	The Witching Hour—Drama	C. Aubrey Smith

SELENICK

Nov.	War Brides—Drama	Alla Nazimova
Nov.	The Foolish Virgin—Drama	Clara Kimball Young
Nov.	Panthea	Norma Talmadge
Dec.	Vera, the Medium—Drama	Kitty Gordon
Dec.	The Argyle Case—Drama	Robert Warwick

ARTCRAFT

	The Pride of the Clan—Drama	Mary Pickford
Dec.	"Absinthe"—Drama	King Baggott

UNITY SALES CORPORATION

Dec. 1	Land Just Over Yonder—Drama	
Dec. 15	Humanizing Mr. Winsby—Drama	
Jan. 15	Glory—Drama	

SERIALS or Series

Nov. 6	Lass of the Lumberlands—Signal Mutual
Jan. 15	Yellow Menace, "The Casket of Tainted Treasure"—Unity
Jan. 22	The Great Secret, No. 3, "The Hidden Hand"—Metro
Dec. 27	Girl from 'Frisco, "The False Prophet"—Kalem
Dec. 29	Grant, Police Reporter, "A Mission of State"—Kalem
Jan. 14	Patria—Pathe
Jan. 22	Pearl of the Army, "International Diplomacy"—Pathe
Jan. 29	The Seven Deadly Sins—"Envy"—McClure

SETTING THE STAGE FOR MOTION PICTURES

Mrs. Grace Wyndon-Vail of Southern Paramount Gives Views

The importance of proper stage settings is often underestimated by exhibitors. Then again it is often given more ornate importance than is effective for the proper exploiting of screen features.

Simplicity should be the keynote, for after all the stage is but the setting for the picture. The most precious stones are given unobtrusive settings by the master-moulders of the day. The lack of an attention-compelling feature in a simple gold band concentrates and emphasizes the brilliancy of the stone.

Then the possibility of special decoration for special features in a theater should make the permanent decorative scheme one of particularly simple design that it may not conflict with special arrangements. Neutral shades, too, are of greatest value, greys and browns adapting themselves to almost any additon of color.

Many theaters have an especially unattractive and meaningless feature in the entrances to the stage from either side of the arch. Often these openings are covered with unattractive hangings or with lurid panels chosen from the stock of some worthy, practical paint shop. This space could be utilized to excellent advantage with the help of a true artist.

I remember a visit paid to a theater where the orchestra, an excellent one, too, was stationed on the stage, in the midst of a beautiful flower arbor. The settings were charming, the music particularly fitting and worth while. But a distinct disadvantage of the arrangement came to notice when at the rest period for the men each musician got up and crept stealthily off the stage, heads bobbing up on the screen and in spite of their very noticeable effort, interfering greatly with the proper telling of the screen story. There are many things like this that should be watched as well as the setting itself.—Paramount Progress.

HUGHIE MACK COMEDIES

The Hughie Mack "Big V" comedies from Greater Vitagraph, distributed through the Vitagraph-V. L. S. E. exchanges, will hereafter be made at Vitagraph's Western studios. Hughie Mack's company left the Flatbush studios for Los Angeles last week and picture-making will begin immediately upon their arrival, where preparations have been completed for this work in advance of their coming.

The "Big V" comedies, from February 5 to April 9, are as follows:

Feb. 5, "Rips and Rushes"; Feb. 12, "He Never Touched Me"; Feb. 19, "Cops and Cussedness"; Feb. 26, "Dubs and Drygoods"; March 5, "Masks and Mishaps"; March 12, "Footlights and Fakers"; March 19, "Bombs and Blunders"; March 26, "Turks and Troubles"; April 2, "Pests and Promises," and April 9, "Gulf and Gunplay"

EXHIBITOR PRAISES SPECTACLE

The Ince Publicity Bureau points with pride to the following "boost" for "Civilization" received from a Muncie (Indiana) exhibitor

"I wish to express my feelings towards your production of "Civilization" which I have placed here in my Columbia Theater at Muncie, the entire week of Dec. 31, 1916. Wish to state that in my opinion it is positively the finest production that I have ever played or witnessed, and this was the unanimous opinion of my patrons during the entire week. Wherever this picture is put on properly, it cannot help but make good as the ones witnessing it are the best advertisement that you can possibly get, for the picture. We received nothing but praise from our patrons during the picture's engagement here, and in my opinion "Civilization" will go down as an epoch in filmdom."

Muncie is a 23,000 city and the theater paid a booking fee of four figures for "Civilization" and made money at that.

NEW HULETTE PICTURES

"'Her' New York," the Thanhouser-Pathe big first-of-the-year feature starring Gladys Hulette, will be followed in the Spring by the fourth of the "lovely child" series, "Pots-and-Pans Peggie." The first and second plays were "The Shine Girl" and "Prudence, the Pirate," all written by Agnes C. Johnston.

The first scenes of Miss Hulette's latest play began on Jan. 8. The new story, filled with the quaint situations that have pleased Miss Hulette's public, is by Philip Lonergan.

LEO DELANEY WITH APOLLO

Leo Delaney, formerly Vitagraph favorite, and who recently appeared with Jean Sothern in "Whoso Findeth a Wife," has been engaged by Harry Raver, president of Apollo Pictures, Inc., to support the Apollo star, Alam Hanlon. Mr. Delaney is now at work on his first Apollo production under the direction of Richard Ridgely, who has just completed "God of Little Children." Apollo's initial offering through the Art Dramas program, and Mr. Ridgely's first effort since his direction of several of McClure's "Deadly Sins" pictures.

FREE SETTLEMENT FILMS

Mae Marsh of Goldwyn Makes Charitable Agreement

Mae Marsh, Goldwyn Picture star, has just made a most unusual agreement with her managers, as follows:

"Goldwyn Pictures Corporation agrees at the behest of Mae Marsh to furnish without rental, cost or fee of any kind, a print for an evening performance of any and all pictures in which Mae Marsh is starred for a free exhibition to:

The Henry Street Settlement, New York City.
Hull House, Chicago, Ill.
The Lighthouse, Kensington, Philadelphia, Pa.
The South End House, Boston, Mass.
The San Francisco Settlement, San Francisco, Cal.
United Jewish Educational and Charitable Association, St. Louis, Mo.
The Neighborhood Settlement, Los Angeles, Cal.,

and to any and all regularly organized and chartered social service or settlement house institutions in the United States making a request for such use of the Mae Marsh films."

"I remember the happiness of many little children in San Francisco at neighborhood stereoptican parties," said Miss Marsh, "and believe my new idea will give pleasure to many thousands of children who, through poverty, are never able to go into even the moderate-priced movie theater.

"If I can bring pleasure to children through a plan of this kind, it is well worth trying and my managers express a willingness to carry out the plan throughout the United States for a period of one year. This offer will be in effect immediately upon release of my first Goldwyn Picture."

THEATER IS DESTROYED

The Kerr Theater at Pisgah, Iowa, where Paramount Pictures are shown, burned down on Dec. 28 during the progress of the performance. The fire was discovered about 8.30 o'clock and before assistance could reach the theater the building was ablaze and beyond control. The theater and an adjoining property were totally destroyed.

The origin of the fire was from spontaneous combustion, aggravated from a hot stove near one of the side walls. The fire was contained within the walls for a number of hours before it was discovered and as soon as it started to break forth there was nothing that could stop the blaze. What made things worse was the fact that it was so bitterly cold that the town fire apparatus froze and was of no avail. Town officials, business men and farmers from the immediate communities formed a brigade and saved more buildings from damage.

H. W. Kerr, manager of the theater, is also manager of the Kerr Theater at Little Sioux, Ia., and editor of the *Hustler* and the Pisgah *News*. A new theater will soon be built where the one which was destroyed stood.

BULLETIN WELL RECEIVED

The Fire Prevention Bulletin, which the National Association of the Motion Picture Industry published recently, has been given an appreciative reception on all sides. It has been copied and commented upon editorially in *Fire Protection* and other publications of the sort. Daily newspapers have been discussing it editorially.

In addition, the house organs of the great distributors of films have taken it up and the current issues of *Paramount Progress* and the *Universal Motion Picture Weekly* are devoting full pages to a reprint of the "Ten Kinds of Fire Insurance," which are the feature of the bulletin. Other house organs will use this material later or will enclose copies of the bulletin itself.

"BUCCANEER" GOES WELL

"The Phantom Buccaneer," Richard C. Travers' current Essanay feature, is reported to be having an exceptionally successful run. Exhibitors who have shown the picture have reported capacity business, and critics have characterized it as a "thrilling drama with a punch from beginning to end." Mr. Travers is seen at his best. "The Phantom Buccaneer" is being released through the K-E-S-E service.

SERVES ALL SIZES

It is a rare occasion to find a motion picture theater conducted in a community with less than 500 population, and it has been the pride of Paramount ever since its inception that it has been enabled to release its pictures not only in the largest theaters in the United States, the seating capacity ranging from 1,500 to 3,000, but also that it has been able to give the same pictures to the smallest communities, some of which have a population as low as 75 inhabitants.

EDWARD ELKAS, renowned character actor and player of distinctive heavy types, has returned to the Greater Vitagraph studios. He will be seen in a new play, as yet unnamed, in which charming Dorothy Kelly, starred with Charles Richman in "The Secret Kingdom," is being featured, under the direction of John Robertson.

Jolly Della Pringle
COMEDIENNE
Late KEYSTONE RELEASES
Social Cub
Haystack and Steeple
Harry Pollard Co.
Madame Trixie
Butterfly Girl
AT LIBERTY for SPECIAL ENGAGEMENT
KEYSTONE STUDIO

Walter Wright
Producer—Keystone Pictures
Cannon Ball
Saved by Wireless
Dizzy Heights and Daring Hearts
Love Comet
A la Cabaret
Dollars and Sense

SCOTT SIDNEY
Director
PARAMOUNT
"THE ROAD TO LOVE," with LENORE ULRICH.
TRIANGLE
"THE DESERTER," with CHARLES RAY.
"BULLETS AND BROWN EYES," with BESSIE BARRISCALE.
"MATRIMONY," with JULIA DEAN. "WAIFS," with JANE GRAY.
"THE GREEN SWAMP," with BESSIE BARRISCALE.
"THE WIND IDOL," with KATHERINE KAELRED.
"THE PAINTED SOUL," with BESSIE BARRISCALE.

BEN WILSON
STARRING
Soon to be Released. The Classic Detective Serial
"The Voice on the Wire"—Directed by STUART PATON
IN PREPARATION "Even As You and I"—Directed by LOIS WEBER
UNIVERSAL

GAIL KANE
American Film Co. Santa Barbara, Cal.

BURTON KING
DIRECTING
MME. PETROVA

HENRY KING PATHE BALBOA STAR
DIRECTING Little Mary Sunshine Stories
Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon"
Coming—"Twin Kiddies"

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